Saundarananda, Cantos IV–VI: Edition and Translation,

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1883

CHAPTER II:

SAUNDARANANDA, CANTOS IV-VI: TEXT AND TRANSLATION

As explained in the Preface, the section of 3 cantos presented in this chapter will serve as the focal point for the discussion in the following sections of the SN and its position in Indian literature and tradition. The text and translation are based on Johnston's standard edition, reworked and supplemented by new materials. Significant revisions of Johnston's readings and interpretations are explained in the accompanying text and translation notes.

Haraprasad Shastri's editio princeps of the SN in 1910 (see Ch. I) was followed by a series of critical studies offering various improvements on and emendations to it by several prominent European Sanskritists, including de La Vallée Poussin, Gawroński, Hultzsch, and Speijer (see the Bibliography). The results of these studies were for the most part either included in or superseded by Johnston's definitive critical edition and English translation of 1928 and 1932 respectively.

Both Shastri's and Johnston's editions were based on two Nepali manuscripts in Newari script. The first of these, Johnston's L, is a palm-leaf ms. dated by him (SN p.vi) to "about 1165 A.D." The ms. is complete in the sense that all of its folios survive; but it is actually fragmentary in that large sections from the middle of each folio have been

eaten away by ants, according to Shastri's description (1909 p.166) "into the form of a bow." This ms. is (SN p.vii) "very good...and has an excellent text"; but due to its condition, it has many long lacunae, often extending over entire verses. In these passages Johnston's readings had to be supplied from ms. P, an 18th century paper ms. which is complete but very carelessly and inaccurately written (SN p.viii). Moreover, "there can be no doubt of its direct descent from L" (ibid.), so that it can only rarely serve to check or correct the readings of the earlier ms. The corruption of P is evident from the circumstance that the vast majority of the (rather numerous) problematic passages in the text are places where L has a lacuna, and the reading of P is inadequate or obviously garbled (e.g. IV.11c).//

Long after the appearance of the two published editions, a third manuscript source was discovered in the form of a single leaf of a ms. of the SN written in central Asian Brāhmī script of about the 6th century A.D., discovered at Šorčug (Weller 1953a pp.400-1). The text of the single folio (hereafter referred to as W) corresponds to SN IV.39a to V.6c in Johnston's edition (but cf. note 3). Small as it is, the fragment is of great interest and im-

portance for the textual study of the SN. First, it establishes the existence of a separate and previously unknown central Asian recension of the text; second, it proves the superiority of a conservative approach to the editing of the SN, in that it confirms and ~~instifies~~ Johnston's principle of making emendations, in most cases, only where they are indicated by paleographic considerations or by otherwise attested usages or peculiarities of Aśvaghoṣa's style (SN p.ix). Thus while Johnston was criticized by Thomas (p.166) on the grounds that he "sometimes too readily unties a knot with a conjecture," he was in fact far more conservative about emending the text than most of his predecessors, especially Gawroński; and for those verses which are included in the new fragment, he can now be seen to have been absolutely correct in his relatively cautious approach. Thus for vivartyamānaḥ in IV.44c, Gawroński (1922 p.12) proposed emending nivartyamānaḥ or (1926 pp.222-3) nivartamānaḥ. Johnston rightly rejected these unnecessary emendations (see his text note on this verse), and his retention of the original text here is confirmed by W, which also has vivartyamānaḥ. Similarly, his reading in IV.43a of adarśanaṃ tūpagataś ca tasyā, rejecting emendations by Hultzsch (1918 p.122) and Gawroński (1919 p.61), is also confirmed by W.[1]

W also confirms that the emendations which Johnston did feel it necessary to make were for the most part correct; as for instance in the case of IV.40c (see notes on the text, below). On the other hand, I have found that, despite his generally restrained approach, Johnston did at times (as charged by Thomas, quoted above) make unnecessary emendations; for examples, see the text notes below on IV.27, VI.5, 7, 8, 15, and 49. Thus in re-editing sargas IV-VI, I have, in light of the new evidence of ms. W which shows that most earlier emendations were wrong, followed a slightly more conservative method than Johnston, generally accepting emendations only when they are paleographically justified and/or absolutely necessary for the text to make sense.

Such emendations are noted here by a wavy line, with an accompanying note of explanation in most cases. However, corrections (mostly following Johnston) of obvious scribal errors are not noted. Neither are all ms. variants listed; for these, the reader may consult the notes in Johnston and Weller.

In my translation of sargas IV-VI, I have tried to tread a middle ground between literal accuracy and readability. The renderings here are thus freer than Johnston's, but much less so than Warder's (pp.162-4, tr. of IV.1-4, 10-19).[2] In

the cases where my translation differs substantially (rather than stylistically) from Johnston's, I have added an explanatory note. I have also noted parallel passages both within the text and with the BC, but only, for the most part, where they have not been noted previously by Johnston *et al*.

Text

IV.

munau bruvāṇe'pi tu tatra dharmaṃ
dharmaṃ prati jñātiṣu cādṛteṣu /
prāsādasaṃstho madanaikakāryaḥ
priyāsahāyo vijahāra nandaḥ // 1 //

sa cakravākyeva hi cakravākas
tayā sametaḥ priyayā priyārhaḥ /
nācintayad vaiśramaṇaṃ na śakraṃ
tatsthānahetoḥ kuta eva dharmaṃ // 2 //

lakṣmyā ca rūpeṇa ca sundarīti
stambhena garveṇa ca māninīti /
dīptyā ca bhānena ca bhāminīti
yāto babhāṣe trividhena nāmnā // 3 //

sā hāsahaṃsā nayanadvirephā
pīnastanātyunnatapadmakośā /
bhūyo babhāse svakuloditena
strīpadminī nandadivākareṇa // 4 //

rūpeṇa cātyantamanohareṇa
rūpānurūpeṇa ca ceṣṭitena /
manuṣyaloke hi tadā babhūva
sā sundarī strīṣu nareṣu nandaḥ // 5 //

sā devatā nandanacāriṇīva
kulasya nāndījananaś ca nandaḥ /
atītya martyān anupetya devān
sṛṣṭāv abhūtām iva bhūtadhātrā // 6 //

tāṃ sundarīṃcen na labheta nandaḥ
sā vā niṣeveta na taṃ natabhrūḥ /
dvandvaṃ dhruvaṃ tad vikalaṃ na śobhetā-
nyonyahīnāv iva rātricandrau // 7 //

kandarparatyor iva lakṣmabhūtaṃ
pramodanandyor iva nīḍabhūtaṃ /
praharṣatuṣṭyor iva pātrabhūtaṃ
dvandvaṃ sahāraṃsta madāndhabhūtaṃ // 8 //

parasparodvīkṣaṇatatparākṣaṃ
parasparaṃ vyāhṛtasaktacittaṃ /
parasparāśleṣahṛtāṅgarāgaṃ
parasparaṃ tan mithunaṃ jahāra // 9 //

bhāvānuraktau girinirjharasthau
tau kiṃnarīkiṃpuruṣāv ivobhau /
cikrīḍatuś cābhivirejatuś ca
rūpaśriyānyonyam ivākṣipantau // 10 //

anyonyasaṃrāgavivardhanena
tad dvandvam anyonyam arīramac ca /
klamāntare narmabalāhareṇa
salīlam anyonyam amīmadac ca // 11 //

vibhūṣayām āsa tataḥ priyāṃ sa
siṣeviṣus tāṃ na mṛjāvahārthaṃ /
svenaiva rūpeṇa vibhūṣitā hi
vibhūṣaṇānām api bhūṣaṇaṃ sā // 12 //

dattvātha sā darpaṇam asya haste
mamāgrato dhāraya tāvad enaṃ /
viśeṣakaṃ yāvad ahaṃ karomī-
ty uvāca kāntaṃ sa ca taṃ babhāra // 13 //

bhartus tataḥ śmaśru nirīkṣamāṇā
viśeṣakaṃ sāpi cakāra tādṛk /
niśvāsavātena ca darpaṇasya
cikitsayitvā nijaghāna nandaḥ // 14 //

sā tena ceṣṭālalitena bhartuḥ
śāṭhyena cāntarmanasā jahāsa /
bhavec ca ruṣṭā kila nāma tasmai
lalāṭajihmām bhṛkuṭiṃ cakāra // 15 //

cikṣepa karṇotpalam asya cāṃse
kareṇa savyena madālasena /
pattrāṅguliṃ cārdhanimīlitākṣe
vaktre'sya tām eva vinirdudhāva // 16 //

tataś calannūpurayoktritābhyāṃ
nakhaprabhodbhāsitarāṅgulibhyāṃ /
padbhyāṃ priyāyā nalinopamābhyāṃ /
mūrdhnā bhayān nāma nanāma nandaḥ // 17 //

sa muktapuṣpomiśitena mūrdhnā
tataḥ priyāyāḥ priyakṛd babhāse /
suvarṇavedyām anilāvabhagnaḥ
puṣpātibhārād iva nāgavṛkṣaḥ // 18 //

sā taṃ stanodvartitahārayaṣṭir
utthāpayām āsa nipīḍya dorbhyāṃ /
kathaṃ kṛto'sīti jahāsa coccair
mukhena sācīkṛtakuṇḍalena // 19 //

patyus tato darpaṇasaktapāṇer
muhur muhur vaktram avekṣamāṇā /
tamālapattrārdratale kapole
samāpayām āsa viśeṣakaṃ tat // 20 //

tasyā mukhaṃ tat satamālapattraṃ
tāmrādharauṣṭhaṃ cikurāyatākṣaṃ /
raktādhikāgraṃ patitadvirephaṃ
saśaivalaṃ padmam ivābabhāse // 21 //

nandas tato darpaṇam ādareṇa
bibhrat tadāmaṇḍanasākṣibhūtaṃ
viśeṣakāvekṣaṇakekarākṣo
laḍatpriyāyā vadanaṃ dadarśa // 22 //

tat kuṇḍalādaṣṭaviśeṣakāntaṃ
kāraṇḍavakliṣṭam ivāravindaṃ /
nandaḥ priyāyā mukham īkṣamāṇo
bhūyaḥ priyānandakaro babhūva // 23 //

vimānakalpe sa vimānagarbhe
tatas tathā caiva nananda nandaḥ /
tathāgataś cāgatabhaikṣakālo
bhaikṣāya tasya praviveśa veśma // 24 //

avāṅmukho niṣpraṇayaś ca tasthau
bhrātur gṛhe 'nyasya gṛhe yathaiva /
tasmād atho preṣyajanapramādād
bhikṣām alabdhvaiva punar jagāma // 25 //

kācit pipeṣāṇuvilepanaṃ hi
vāso 'ṅganā kācid avāsayac ca /
ayojayat snānavidhiṃ tathānyā
jagrathur anyāḥ surabhīḥ srajaś ca // 26 //

tasmin gṛhe bhartur ataś carantyaḥ
krīḍānurūpaṃ laḍitaṃ niyogaṃ /
kāścin na buddhaṃ dadṛśur yuvatyo
buddhasya vaiṣā niyataṃ manīṣā // 27 //

kācit sthitā tatra tu harmyapṛṣṭhe
gavākṣapakṣe praṇidhāya cakṣuḥ /
viniṣpatantaṃ sugataṃ dadarśa
payodagarbhād iva dīptam arkaṃ // 28 //

sā gauravaṃ tatra vicārya bhartuḥ
svayā ca bhaktyārhatayārhataś ca //
nandasya tasthau purato vivakṣus
tadājñayā ceti tadācacakṣe // 29 //

anugrahāyāsya janasya śaṅke
gurur gṛhaṃ no bhagavān praviṣṭaḥ /
bhikṣām alabdhvā giram āsanaṃ vā
śūnyād araṇyād iva yāti bhūyaḥ // 30 //

śrutvā maharṣeḥ sa gṛhapraveśaṃ
satkārahīnaṃ ca punaḥprayāṇaṃ /
cacāla citrābharaṇāmbarasrak
kalpadrumo dhūta ivānilena // 31 //

kṛtvāñjaliṃ mūrdhani padmakalpaṃ
tataḥ sa kāntāṃ gamanaṃ yayāce /
kartuṃ gamiṣyāmi gurau praṇāmaṃ
mām abhyanujñātum ihārhasīti // 32 //

sā vepamānā pariṣasvaje taṃ
śālaṃ latā vātasamīriteva /
dadarśa cāśruplutalolanetrā
dīrghaṃ ca niśvasya vaco'bhyuvāca // 33 //

nāhaṃ yiyāsor gurudarśanārtham
arhāmi kartuṃ tava dharmapīḍāṃ /
gacchāryaputraihi ca śīghram eva
viśeṣako yāvad ayaṃ na śuṣkaḥ // 34 //

saced bhaves tvaṃ khalu dīrghasūtro
daṇḍaṃ mahāntaṃ tvayi pātayeyaṃ /
muhur muhus tvāṃ śayitaṃ kucābhyāṃ
vibodhayeyaṃ ca na cālapeyaṃ // 35 //

athāpy anāśyānaviśeṣakāyāṃ
mayy eṣyasi tvaṃ tvaritaṃ tatas tvāṃ /
nipīḍayiṣyāmi bhujadvayena
nirbhūṣaṇenārdravilepanena // 36 //

ityevam uktaś ca nipīḍitaś ca
tayāsavarṇasvanayā jagāma /
evaṃ kariṣyāmi vimuñca caṇḍe
yāvad gurur dūragato na me saḥ // 37 //

tataḥ stanodvartitacandanābhyāṃ
mukto bhujābhyāṃ na tu mānasena /
vihāya veṣaṃ madanānurūpaṃ
ṣatkārayogyaṃ sa vapur babhāra // 38 //

sā taṃ prayāntaṃ ramaṇaṃ pradadhyau
pradhyānaśūnyasthitaniścalākṣī /
sthitoccakarṇā vyapaviddhaśaṣpā
bhrāntaṃ mṛgaṃ bhrāntamukhī mṛgīva // 39 //

didṛkṣayākṣiptamanā munes tu
nandaḥ prayāṇaṃ prati tatvare ca /
vivṛttadṛṣṭiś ca śanair yayau tāṃ
karīva paśyan sa laḍatkareṇuṃ // 40 //

chātodarīṃ pīnapayodharoruṃ
sa sundarīṃ rukmadarīm ivādreḥ /
kākṣeṇa paśyan na tatarpa nandaḥ
pibann ivaikena jalaṃ kareṇa // 41 //

taṃ gauravaṃ buddhagataṃ cakarṣa
bhāryānurāgaḥ punar ācakarṣa /
so'niścayān nāpi yayau na tasthau
taraṃs taraṅgeṣv iva rājahaṃsaḥ // 42 //

adarśanaṃ tūpagataś ca tasyā
harmyāt tataś cāvatatāra tūrṇaṃ /
śrutvā tato nūpuranisvanaṃ sa
punar lalambe hṛdaye gṛhītaḥ // 43 //

sa kāmarāgeṇa nigṛhyamāṇo
dharmānurāgeṇa ca kṛṣyamāṇaḥ /
jagāma duḥkhena vivartyamānaḥ
plavaḥ pratisrota ivāpagāyāḥ // 44 //

tataḥ kramair dīrghatamaiḥ pracakrame
kathaṃ nu yāto na gurur bhaved iti /
svajeya tāṃ caiva viśeṣakapriyāṃ
kathaṃ priyām ārdraviśeṣakām iti // 45 //

atha sa pathi dadarśa muktamānaṃ
pitṛnagare'pi tathāgatābhimānaṃ /
daśabalam abhito vilambamānaṃ
dhvajam anuyāna ivaindram arcyamānaṃ // 46 // [3]

saundaranande mahākāvye bhāryāyācitako nāma caturthaḥ sargaḥ /

V.

athāvatīryāśvarathadvipebhyo
śaktyā yathāsvarddhi gṛhītaveṣāḥ /
mahāpaṇebhyo vyavahāriṇaś ca
mahāmunau bhaktivaśāt praṇemuḥ // 1 //

kecit praṇamyānuyayur muhūrtaṃ
kecit praṇamyārthavaśena jagmuḥ /
kecit svakeṣv āvasatheṣu tasthuḥ
kṛtvāñjalīn vīkṣaṇatatparākṣāḥ // 2 //

buddhas tatas tatra narendramārge
sroto mahad bhaktimato janasya /
jagāma duḥkhena vigāhamāno
jalāgame srota ivāpagāyāḥ // 3 //

atho mahadbhiḥ pathi sampatadbhiḥ
sampūjyamānāya tathāgatāya /
kartuṃ praṇāmaṃ na śaśāka nandas
tenābhireme tu guror mahimnā // 4 //

svaṃ cāvasaṅgaṃ pathi nirmumukṣur
bhaktiṃ janasyānyamateś ca rakṣan /
nandaṃ ca gehābhimukhaṃ jighṛkṣan
mārgaṃ tato'nyaṃ sugataḥ prapede // 5 //

tato viviktaṃ ca viviktacetāḥ
sanmārgavin mārgam abhipratasthe /
gatvāgrataś cāgryatamāya tasmai
nāndīvimuktāya nanāma nandaḥ // 6 //

śanair vrajann eva sa gauraveṇa
paṭāvṛtāṃso vinatārdhakāyaḥ /
adhonibaddhāñjalir ūrdhvanetraḥ
sagadgadaṃ vākyam idaṃ babhāṣe // 7 //

prāsādasaṃstho bhagavantam antaḥ-
praviṣṭam aśrauṣam anugrahāya /
atas tvarāvān aham abhyupeto
gṛhasya kakṣyāmahato'bhyasūyan // 8 //

tat sādhu sādhupriya matpriyārthaṃ
tatrāstu bhikṣūttama bhaikṣyakālaḥ /
asau hi madhyaṃ nabhaso yiyāsuḥ
kālaṃ pratismārayatīva sūryaḥ // 9 //

ity evam uktaḥ praṇayena tena
snehābhimānonmukhalocanena /
tādṛṅ nimittaṃ sugataś cakāra
nāhārakṛtyaṃ sa yathā viveda // 10 //

tataḥ sa kṛtvā munaye praṇāmaṃ
gṛhaprayāṇāya matiṃ cakāra /
anugrahārthaṃ sugatas tu tasmai
pātraṃ dadau puṣkarapattranetraḥ // 11 //

tataḥ sa loke dadataḥ phalārthaṃ
pātrasya tasyāpratimasya pātraṃ /
jagrāha cāpagrahaṇakṣamābhyāṃ
padmopamābhyāṃ prayataḥ karābhyāṃ // 12 //

parāṅmukhas tv anyamanaskam ārād
vijñāya nandaḥ sugataṃ gatāsthaṃ /
hastasthapātro'pi gṛhaṃ yiyāsuḥ
sasāra mārgān munim īkṣamāṇaḥ // 13 //

bhāryānurāgeṇa yadā gṛhaṃ sa
pātraṃ gṛhitvāpi yiyāsur eva /
vimohayām āsa munis tatas taṃ
rathyāmukhasyāvaraṇena tasya // 14 //

nirmokṣabījaṃ hi dadarśa tasya
jñānaṃ mṛdu kleśarajaś ca tīvraṃ
kleśānukūlaṃ viṣayātmakaṃ ca
nandaṃ yatas taṃ munir ācakarṣa // 15 //

saṃkleśapakṣo dvividhaś ca dṛṣṭas
tathā dvikalpo vyavadānapakṣaḥ /
ātmāśrayo hetubalādhikasya
bāhyāśrayaḥ pratyayagauravasya // 16 //

ayatnato hetubalādhikas tu
nirmucyate ghaṭṭitamātra eva /
yatnena tu pratyayaneyabuddhir
vimokṣam āpnoti parāśrayeṇa // 17 //

nandaḥ sa ca pratyayaneyacetā
yaṃ śiśriye tanmayatām avāpa /
yasmād imaṃ tatra cakāra yatnaṃ
taṃ snehapaṅkān munir ujjihīrṣan // 18 //

nandas tu duḥkhena viceṣṭamānaḥ
śanair agatyā gurum anvagacchat /
bhāryāmukhaṃ vīkṣaṇalolanetraṃ
vicintayann ārdraviśeṣakaṃ tat // 19 //

tato munis taṃ priyamālyahāraṃ
vasantamāsena kṛtābhihāraṃ /
nināya bhagnapramadāvihāraṃ
vidyāvihārābhimataṃ vihāraṃ // 20 //

dīnaṃ mahākāruṇikas tatas taṃ
dṛṣṭvā muhūrtaṃ karuṇāyamānaḥ /
kareṇa cakrāṅkatalena mūrdhni
pasparśa caivedam uvāca cainaṃ // 21 //

yāvan na hiṃsraḥ samupaiti kālaḥ
śamāya tāvat kuru saumya buddhiṃ /
sarvāsv avasthāsv iha vartamānaḥ
sarvābhisāreṇa nihanti mṛtyuḥ // 22 //

sādhāraṇāt svapnanibhād asārāl
lolaṃ manaḥ kāmasukhāt niyaccha /
havyair ivāgneḥ pavaneritasya
lokasya kāmair na hi tṛptir asti // 23 //

śraddhādhanaṃ śreṣṭhatamaṃ dhanebhyaḥ
prajñārasas tṛptikaro rasebhyaḥ /
pradhānam adhyātmasukhaṃ sukhebhyo
vidyāratir duḥkhatamā ratibhyaḥ // 24 //

hitasya vaktā pravaraḥ suhṛdbhyo
dharmāya khedo guṇavān śramebhyaḥ /
jñānāya kṛtyaṃ paramaṃ kriyābhyaḥ
kim indriyāṇām upagamya dāsyaṃ // 25 //

tan niścitaṃ bhīklamaśugviyuktaṃ
pareṣv anāyattam ahāryam anyaiḥ /
nityaṃ śivaṃ śāntisukhaṃ vṛṇīṣva
kim indriyārthārtham anartham ūḍhvā // 26 //

jarāsamā nāsty amṛjā prajānāṃ
vyādheḥ samo nāsti jagaty anarthaḥ /
mṛtyoḥ samaṃ nāsti bhayaṃ pṛthivyām
etat trayaṃ khalv avaśena sevyaṃ // 27 //

snehena kaścin na samo'sti pāśaḥ
sroto na tṛṣṇāsamam asti hāri /
rāgāgninā nāsti samas tathāgnis
tac cet trayaṃ nāsti sukhaṃ ca te'sti // 28 //

avaśyabhāvī priyaviprayogas
tasmāc ca śoko niyataṃ niṣevyaḥ /
śokena conmādam upeyivāṃso
rājarṣayo'nye'py avaśā viceluḥ // 29 //

prajñāmayaṃ varma badhāna tasmān
naiṣyanti naddhasya hi śokabāṇāḥ /
mahac ca dagdhuṃ bhavakakṣajālaṃ
saṃdhukṣayālpāgnim ivātmatejaḥ // 30 //

yathauṣadhair hastagataiḥ savidyo
na daśyate kaścana pannagena /
tathānapekṣo jitalokamoho
na daśyate śokabhujaṃgamena // 31 //

āsthāya yogaṃ parigamya tattvaṃ
na trāsam āgacchati mṛtyukāle /
ābaddhavarmā sudhanuḥ kṛtāstro
jigīṣayā śūra ivāhavasthaḥ // 32 //

ity evam uktaḥ sa tathāgatena
sarveṣu bhūteṣv anukampakena /
dhṛṣṭaṃ girāntarhṛdayena sīdaṃs
tatheti nandaḥ sugataṃ babhāṣe // 33 //

atha pramādāc ca tam ujjihīrṣan
matvāgamasyaiva ca pātrabhūtaṃ /
pravrājayānanda śamāya nandam
ity abravīn maitramanā maharṣiḥ // 34 //

nandaṃ tato'ntarmanasā rudantam
ehīti vaidehamunir jagāda /
śanais tatas taṃ samupetya nando
na pravrajiṣyāmy aham ity uvāca // 35 //

śrutvātha nandasya manīṣitaṃ tad
buddhāya vaidehamuniḥ śaśaṃsa /
saṃśrutya tasmād api tasya bhāvaṃ
mahāmunir nandam uvāca bhūyaḥ // 36 //

mayy agraje pravrajite' jitātman
bhrātṛṣv anupravrajiteṣu cāsmān /
jñātīṃś ca dṛṣṭvā vratino gṛhasthān
saṃvignavitte'sti na vāsti cetaḥ // 37 //

rājarṣayas te viditā na nūnaṃ
vanāni ye śiśriyire hasantaḥ /
niṣṭhīvya kāmān upaśāntikāmāḥ
kāmeṣu naivaṃ kṛpaṇeṣu saktāḥ // 38 //

bhūyaḥ samālokya gṛheṣu doṣān
niśāmya tattyāgakṛtaṃ ca śarma /
naivāsti moktuṃ matir ālayaṃ te
deśaṃ mumūrṣor iva sopasargaṃ // 39 //

saṃsārakāntāraparāyaṇasya
śive kathaṃ te pathi nārurukṣā /
āropyamāṇasya tam eva mārgaṃ
bhraṣṭasya sārthād iva sārthikasya //40 //

yaḥ sarvato veśmani dahyamāne
śayīta mohān na tato vyapeyāt /
kālāgninā vyādhijarāśikhena
loke pradīpte sa bhavet pramattaḥ // 41 //

praṇīyamānaś ca yathā vadhāya
matto hasec ca pralapec ca vadhyaḥ /
mṛtyau tathā tiṣṭhati pāśahaste
śocyaḥ pramādyan viparītacetāḥ // 42 //

yadā narendrāś ca kuṭumbinaś ca
vihāya bandūṃś ca parigrahāṃś ca /
yayuś ca yāsyanti ca yānti caiva
priyeṣv anityeṣu kuto'nurodhaḥ // 43 //

kiṃcin na paśyāmi ratasya yatra
tadanyabhāvena bhaven na duḥkhaṃ /
tasmāt kvacin na kṣamate prasaktir
yadi kṣamas tadvigamān na śokaḥ // 44 //

tat saumya lolaṃ parigamya lokaṃ
māyopamaṃ citram ivendrajālaṃ /
priyābhidhānaṃ tyaja mohajālaṃ
chettuṃ matis te yadi duḥkhajālaṃ // 45 //

varaṃ hitodarkam aniṣṭam annaṃ
na svādu yat syād ahitānubaddhaṃ /
yasmād ahaṃ tvā viniyojayāmi
śive śucau vartmani vipriye'pi // 46 //

bālasya dhātrī vinigṛhya loṣṭaṃ
yathoddharaty āsyapuṭapraviṣṭaṃ /
tathojjihīrṣuḥ khalu rāgaśalyaṃ
tat tvām avocaṃ paruṣaṃ hitāya // 47 //

aniṣṭam apy auṣadham āturasya
dadāti vaidyaś ca yathā nigṛhya /
tadvan mayoktaṃ pratikūlam etat
tubhyaṃ hitodarkam anugrahāya // 48 //

tad yāvad eva kṣaṇasaṃnipāto
na mṛtyur āgacchati yāvad eva /
yāvad vayo yogavidhau samarthaṃ
buddhiṃ kuru śreyasi tāvad eva // 49 //

ity evam uktaḥ sa vināyakena
hitaiṣiṇā kāruṇikena nandaḥ /
kartāsmi sarvaṃ bhagavan vacas te
tathā yathājñāpayasīty uvāca // 50 //

ādāya vaidehamunis tatas taṃ
ninaya saṃśliṣya viceṣṭamānaṃ /
vyayojayac cāśrupariplutākṣaṃ
keśaśriyaṃ chattranibhasya mūrdhnaḥ // 51 //

atho nataṃ tasya mukhaṃ sabāṣpaṃ
pravāsyamāneṣu śiroruheṣu /
vakrāgranālaṃ nalinaṃ taḍāge
varsodakaklinnam ivābabhāse // 52 //

nandas tatas tarukaṣāyaviraktavāsāś
cintāvaśo navagṛhīta iva dvipendraḥ /
pūrṇaḥ śaśī bahulapakṣagataḥ kṣapānte
bālātapena pariṣikta ivābabhāse // 53 //

saundaranande mahākāvye nandapravrājano nāma pañcamaḥ sargaḥ /

VI.

tato hṛte bhartari gauraveṇa
prītau hṛtāyām aratau kṛtāyāṃ /
tatraiva harmyopari vartamānā
na sundarī saiva tadā babhāse // 1 //

sā bhartur abhyāgamanapratīkṣā
gavākṣam ākramya payodharābhyāṃ /
dvāronmukhī harmyatalāl lalambe
mukhena tiryaṅnatakuṇḍalena // 2 //

vilambahārā calayoktrakā sā
tasmād vimānād vanitā cakāśe /
tapaḥkṣayād apsarasām vareva
cyutaṃ vimānāt priyam īkṣamāṇā // 3 //

sā khedasaṃsvinnalalāṭakena
niśvāsaniṣpītaviśeṣakeṇa /
cintācalākṣeṇa mukhena tasthau
bhartāram anyatra viśaṅkamānā // 4 //

tataś cirasthānapariśrameṇa
sthitaiva paryaṅkatale papāta /
tiryak ca śiṣye pravikīrṇahārā
sapādukaivārdhavilambapādā // 5 //

athātra kācit pramadā sabāṣpāṃ
tāṃ duḥkhitāṃ draṣṭum anīpsamānā /
prāsādasopānatalapraṇādaṃ
cakāra padbhyāṃ sahasā rudantī // 6 //

tasyāś ca sopānatalapraṇādaṃ
śrutvaiva tūrṇaṃ punar utpapāta /
prītyā prasakteva ca saṃjaharṣa
priyopayānaṃ pariśaṅkamānā // 7 //

sā trāsayantī vaḍabhīputasthān
pārāvatān nūpuranisvanena /
sopānakukṣiṃ prasasāra harṣād
bhraṣṭaṃ dukūlāntam acintayantī // 8 //

tām aṅganāṃ prekṣya ca vipralabdhā
niśvasya bhūyaḥ śayanaṃ prapede /
vivarṇavaktrā na rarāja cāśu
vivarṇacandreva himāgame dyauḥ // 9 //

sā duḥkhitā bhartur adarśanena
kāmenakopena ca dahyamānā /
kṛtvā kare vaktram upopaviṣṭā
cintānadīṃ śokajalāṃ tatāra // 10 //

tasyā mukhaṃ padmasapatnabhūtaṃ
pāṇau sthitaṃ pallavarāgatāmre /
chāyāmayasyāmbhasi paṅkajasya
babhau nataṃ padmam ivopariṣṭāt // 11 //

sā strīsvabhāvena vicintya tat tad
dṛṣṭānurāge'bhimukhe'pi patyau /
dharmāśrite tattvam avindamānā
saṃkalpya tat tad vilalāpa tat tat // 12 //

eṣyāmy anāśyānaviśeṣakāyāṃ
tvayīti kṛtvā mayi tāṃ prati jñāṃ /
kasmān nu hetor dayitaprati jñaḥ
so'dya priyo me vitathaprati jñaḥ // 13 //

āryasya sādhoḥ karuṇātmakasya
mannityabhīror atidakṣiṇasya /
kuto vikāro'yam abhūtapūrvaḥ
svenāparāgeṇa mamāpacārāt // 14 //

ratipriyasya priyavartino me
priyasya nūnaṃ hṛdayaṃ viraktaṃ /
tathā hi rāgo yadi tasya hi syān
maccittarakṣī na sa nāgataḥ syāt // 15 //

rūpeṇa bhāvena ca madviśiṣṭā
priyeṇa dṛṣṭā niyataṃ tato'nyā /
tathā hi kṛtvā mayi moghasāntvaṃ
lagnāṃ satīṃ mām agamad vihāya // 16 //

bhaktiṃ sa buddhaṃ prati yām avocat
tasya prayātuṃ mayi sopadesaḥ /
munau prasādo yadi tasya hi syān
mṛtyor ivogrād anṛtād bibhīyāt // 17 //

sevārtham ādarśanam anyacitto
vibhūṣayantyā mama dhārayitvā /
bibharti so'nyasya janasya taṃ cen
namo'stu tasmai calasauhṛdāya // 18 //

necchanti yāḥ śokam avāptum evaṃ
śraddhātum arhanti na tā narāṇāṃ /
kva cānuvṛttir mayi sāsya pūrvaṃ
tyāgaḥ kva cāyaṃ janavat kṣaṇena // 19 //

ity evamādi priyaviprayuktā
priye'nyad āśaṅkya ca sā jagāda /
saṃbhrāntam āruhya ca tad vimānaṃ
tāṃ strī sabāṣpā giram ity uvāca // 20 //

yuvāpi tāvat priyadarśano'pi
saubhāgyabhāgyābhijanānvito'pi /
yas tvāṃ priyo nābhyacarat kadācit
tam anyathā paśyasi kātarāsi // 21 //

mā svāminaṃ svāmini doṣato gāḥ
priyaṃ priyārhaṃ priyakāriṇaṃ taṃ /
na sa tvad anyāṃ pramadām avaiti
svacakravākyā iva cakravākaḥ // 22 //

sa tu tvadarthaṃ gṛhavāsam īpsan
jijīviṣus tvatparitoṣahetoḥ /
bhrātrā kilāryeṇa tathāgatena
pravrājito netrajalārdravaktraḥ // 23 //

śrutvā tato bhartari tāṃ pravṛttiṃ
savepathuḥ sā sahasotpapāta /
pragṛhya bāhū virurāva coccair
hṛdīva digdhābhihatā kareṇuḥ // 24 //

sā rodanāroṣitaraktadṛṣṭiḥ
saṃtāpasaṃkṣobhitagātrayaṣṭiḥ /
papāta śīrṇākulahārayaṣṭiḥ
phalātibhārād iva cūtayaṣṭiḥ // 25 //

sā padmarāgaṃ vasanaṃ vasānā
padmānanā padmadalāyatākṣī /
padmā vipadmā patiteva lakṣmīḥ
śuśoṣa padmasrag ivātapena // 26 //

saṃcintya saṃcintya guṇāṃś ca bhartur
dīrghaṃ niśaśvāsa tatāma caiva /
vibhūṣaṇaśrīṃ nihitāṃ prakoṣṭhe
tāmre karāgre ca vinirdudhāva // 27 //

na bhūṣaṇārtho mama sampratīti
sā dikṣu cikṣepa vibhūṣaṇāni /
nirbhūṣaṇā sā patitā cakāśe
viśīrṇapuṣpastabakā lateva // 28 //

dhṛtaḥ priyeṇāyam abhūn mameti
rukmatsaruṃ darpaṇam ālilinge /
yatnāc ca vinyastatamālapattrau
ruṣṭeva dhṛṣṭaṃ pramamārja gaṇḍau // 29 //

sā cakravākīva bhṛśaṃ cukūja
śyenāgrapakṣakṣatacakravākā /
vispardhamāneva vimānasaṃsthaiḥ
pārāvataiḥ kūjanalolakaṇṭhaiḥ // 30 //

vicitramṛdvāstaraṇe'pi suptā
vaiḍūryavajrapratimaṇḍite 'pi /
rukmāṅgapāde śayane mahārhe
na śarma lebhe pariceṣṭamānā // 31 //

saṃdṛśya bhartuś ca vibhūṣaṇāni
vāsāṃsi vīṇāprabhṛtīṃś ca līlāḥ /
tamo viveśābhinanāda coccaiḥ
paṅkāvatīrṇeva ca saṃsasāda // 32 //

sā sundarī śvāsacalodarī hi
vajrāgnisambhinnadarī guheva /
śokāgnināntarhṛdi dahyamānā
vibhrāntacitteva tadā babhūva // 33 //

ruroda mamlau virurāva jaglau
babhrāma tasthau vilalāpa dadhyau /
cakāra roṣaṃ vicakāra mālyaṃ
cakarta vaktraṃ vicakarṣa vastraṃ // 34 //

tāṃ cārudantīṃ prasabhaṃ rudantīṃ
saṃśrutya nāryaḥ paramābhitaptāḥ /
antargṛhād āruruhur vimānaṃ
trāsena kiṃnarya ivādripṛṣṭhaṃ // 35 //

bāṣpeṇa tāḥ klinnaviṣaṇṇavaktrā
varṣeṇa padminya ivārdrapadmāḥ /
sthānānurūpeṇa yathābhimānaṃ
nililyire tām anu dahyamānāḥ // 36 //

tābhir vṛtā harmyatale'ṅganābhiś
cintātanuḥ sā sutanur babhāse /
śatahradābhiḥ pariveṣṭiteva
śaśāṅkalekhā śaradabhramadhye // 37 //

yā tatra tāsāṃ vacasopapannā
mānyā ca tasyā vayasādhikā ca /
sā pṛṣṭhatas tāṃ tu samāliliṅge
pramṛjya cāśrūṇi vacāṃsy uvāca // 38 //

rājarṣivadhvās tava nānurūpo
dharmāśrite bhartari jātu śokaḥ /
ikṣvākuvaṃśe hy abhikāṅkṣitāni
dāyādyabhūtāni tapovanāni // 39 //

prāyeṇa mokṣāya viniḥsṛtānāṃ
śākyarṣabhāṇāṃ viditāḥ striyas te /
tapovanānīva gṛhāṇi yāsāṃ
sādhvīvrataṃ kāmavad āśritānāṃ // 40 //

yady anyayā rūpaguṇādhikatvād
bhartā hṛtas te kuru bāṣpamokṣaṃ /
manasvinī rūpavatī guṇāḍhyā
hṛdi kṣate kātra hi nāśru muñcet // 41 //

athāpi kiṃcid vyasanaṃ prapanno
mā caiva tad bhūt sadṛśo'tra bāṣpaḥ /
ato viśiṣṭaṃ na hi duḥkham asti
kulodgatāyāḥ patidevatāyāḥ // 42 //

atha tv idānīṃ laḍitaḥ sukhena
svasthaḥ phalastho vyasanāny adṛṣṭvā /
vītaspṛho dharmam anuprapannaḥ
kiṃ viklave rodiṣi harṣakāle // 43 //

ity evam uktāpi bahuprakāraṃ
snehāt tayā naiva dhṛtiṃ cakāra /
athāparā tāṃ manaso'nukūlaṃ
kālopapannaṃ praṇayād uvāca // 44 //

bravīmi satyaṃ suviniścitaṃ me
prāptaṃ priyaṃ drakṣyasi śīghram eva /
tvayā vinā sthāsyati tatra nāsau
sattvāśrayaś cetanayeva hīnaḥ // 45 //

aṅke'pi lakṣmyā na sa nirvṛtaḥ syāt
tvaṃ tasya pārśve yadi tatra na syāḥ /
āpatsu kṛcchrāsv api cāgatāsu
tvāṃ paśyatas tasya bhaven na duḥkhaṃ // 46 //

tvaṃ nirvṛtiṃ gaccha niyaccha bāṣpaṃ
taptāśrumokṣāt parirakṣa cakṣuḥ /
yas tasya bhāvas tvayi yaś ca rāgo
na raṃsyate tvadvirahāt sa dharme // 47 //

syād atra nāsau kulasattvayogāt
kāṣāyam ādāya vihāsyatīti /
anātmanādāya gṛhonmukhasya
punar vimoktuṃ ka ivāsti doṣaḥ // 48 //

iti yuvatijanena sāntvyamānā
hṛtahṛdayā ramaṇena sundarī sā /
dramiḍam abhimukhaṃ pureva rambhā
kṣitim agamat parivāritāpsarobhiḥ // 49 //

saundaranande mahākāvye bhāryāvilāpo nāma ~~saṣṭhaḥ~~ saptamaḥ sargaḥ /

Notes to the Text

IV.2. **vaiśramaṇaṃ**: This is the usual Buddhist form for Vaiśravaṇa (= Kubera); see Ch.VI, B1a. Also cf. Hultzsch 1918, p.120, and Gawroński 1922, pp.8-9.

3. **bhānena**: Ms. (P only) has **mānena**, which "must be corrupt" (J text note). I tentatively accept Charpentier's suggestion (J tr. note). Gurner's (1928, p.131) **bhāmena** is also possible.

yāto: Ms. (P only) has **yāno** . J emends thus (i.e. **yā** + **ato**), which is paleographically likely; but the construction seems clumsy. C's emendation, **yāsau**, is stylistically better, but paleographically less likely. (Cf. also tr. note.)

5. **strīṣu nareṣu**: Ms. (P only) has **strī punar eṣu**; J's emendation here seems correct; but cf. tr. notes below. C reads **strī puruṣeṣu**.

6. **nāndī-**: J text has **nandī**; but this is corrected to **nāndī** in his "Addenda and Corrigenda to the Sanskrit Text."

8. **lakṣma-**: J text has **lakṣya-**, an emendation; but he restores the ms. reading **lakṣma-** in his tr. notes.

-nandyor: J text has **-nāndyor**; but thus corrected in "Addenda and Corrigenda." **-nandyor** could be from either the standard Sanskrit **nandi-** or the Buddhistic **nandī-**; cf. Hakeda, s.v.

madāndha-: As in ms. (P only). J text thus, but he reads tad andha- in tr. notes (cf. also text notes, and Gawroński 1922, p.10) for the sake of parallelism with the preceding and following verses.

9. parasparaṃ (pāda b): So ms. (P only). J (after Hultzsch 1918, p.121) emends paraspara-; but this is not necessary, as parasparaṃ is parallel to the same form in pāda d.

11. narmabalāhareṇa: The ms. here (P only) is obviously corrupt, reading narthavalehare(te)na. C. emends tarṣabalena tena. J has 'nyonyavinodanena, which he admits (text note) is "a mere stopgap." He suggests that the latter part of the compound should be either -balāhareṇa (which I accept) or -vinodanena, and supplies (a)nyonya- for the sake of symmetry with the rest of the verse. I would propose narmabalāhareṇa (or perhaps -āhatena) as considerably closer to the ms., though admittedly also not a wholly satisfactory reading. Charpentier (p.117) suggests tarṣabaleraṇena, which is equally possible.

15. bhavec: The optative form is correct; see notes on tr., below. Gawronski's (1919, p.60) emendation bhūtvā ca is unnecessary.

26. anuvilepanaṃ: J text has aṅga-, for mss. atu- (or antra?, I) and antra (P); but thus emended in J. tr. notes (q.v.), and probably correct.

27. laḍitaṃ: As in mss. (L and P); J emends to lalitaṃ. ḍ and l frequently interchange in mss., and particularly in Buddhist texts, so that it is difficult to be certain of the original form. The form lalita- does occur elsewhere in the mss. of the SN (VII.14, X.37,40, XVIII.64); but, on the other hand, laḍitaḥ (VI.43) and other forms of the root laḍ are notably common in A (laḍat, IV.22,40; laḍantyaḥ, X.33; laḍitair, BC IV.25; cf. J tr. note on the latter). Moreover, laḍita is attested in Buddhist Sanskrit; see BHSD, s.v. (Cf. below, Ch.VI, ¶2a.) I am unable to discern what principles J followed in sometimes emending the laḍ- forms to lal-, and at other times giving them as they occur in the mss. In the absence of any certain means of determining the original readings, it is best not to emend. Also, cf. the cases of vaḍabhī (VI.8) and vyāḍa (XIV.29), where the ḍ forms are more securely attested (even in classical Sanskrit), but where J emends to l. (Also cf. līlaḥ or līḍāḥ, VI.32, and text notes thereon). It thus seems more likely that A did originally use forms in ḍ for these words. **(But see also Ch.VI, footnote 10.)**

33. pariṣasvaje: Ms. (P only) has parisasvaje, which is grammatically incorrect. Both C and J retain the ms. reading. Chakravarti, p.143, lists this as a misprint in J, which I doubt; but I do feel that here we are justified in emending the s to ṣ, as it occurs only in the unreliable ms. P, and as confusion of sibilants is very

common in mss. generally. I find no justification or parallel for the form with s, and am thus inclined to dismiss it as a scribal error.

35. cālapeyaṃ: J's emendation (after Gawroński 1919, p.60) for ms. (P only) cālayeyaṃ. This is probably correct, as it is indicated by the context and is paleographically justifiable.

37. jagāma: J (after Gawroński 1919, pp.60-1; also de la Vallée Poussin, p.135) emends jagāda, on the grounds that Nanda at this point has not actually "gone." But I feel this to be an over-literal interpretation; the verb may be taken in the sense of '(made to) go, set off.' The emendation, moreover, is not paleographically justified.

caṇḍe: J emends caṇḍi in text, but the ms. reading caṇḍe is restored in the tr. note and Appendix. Both caṇḍā and caṇḍī as feminine of caṇḍa are correct (cf. Pāṇini 4.1.45 and Gaṇapāṭha 162 (bahvādayaḥ).20); but the former is usually used for proper names, the latter as adjective. caṇḍā as 'angry woman' here is thus unusual, if indeed the text is correct.

38. satkāra-: J's emendation for ms. (P only) tatkāra-, probably correct (but see his text note).

39. śūnyasthitaniścalākṣī: W has śunyāstitan(i)ścalākṣī (sic), which cannot be correct, but seems to suggest a

possible original -stimita-. However, there are no sufficient grounds to emend, even though the compound as it stands is indeed "a little difficult" (J tr. notes; cf. also Weller, p.418).

40. vivṛtta-: So read by J, emending ms. (P only) vivṛtti-; and confirmed by W.

sa laḍat-: W has salaḍāṃ, but this seems to be incorrect; cf. Weller, p.417.

41. na tatarpa nandaḥ: The reading is uncertain here, but this (as J) seems to be the best reconstruction. P has na tarpa nandaḥ; L has a lacuna here, preserving only ...r.a nandaḥ. W reads na tu tāt /for tat ?/ tatarpa. As noted by Weller, pp.419-20, it is not clear which is the original reading.

42. bhāryā-: W has priyā-. The original reading cannot be definitely determined in such cases; cf. footnote 1.

taraṃs: J reads turaṃs, on the basis of L; but the akṣara is evidently unclear there, and both P and W have ta-. Moreover, as shown by Weller (pp.415-6), taraṃs makes better sense in the context.

43. adarśanaṃ tūpagataś: Thus read by J (after de la Vallée Poussin, p.135; cf. J tr. note), with partial emendation of L and P; confirmed by W.

-nisvanaṃ: W has -niḥsvanaṃ, which is possible; cf. footnote 1.

44. vivartyamānaḥ: J's reading (as in mss.), though criticized by Gawroński (1926, pp.222-3; cf. also J's text and tr. notes), is confirmed by W.

45. pracakrame: W vicakrame. Cf. footnote 1.

46. 'pi tathāgatābhimānaṃ: W has /'/bhigatāṃ /read -taṃ/ gatābhimānaṃ, which is possible (cf. Weller, pp.416-7); but it raises the same problem of tautology in mānaṃ / abhimānaṃ mentioned by J in his text note (referring, apparently, to C's tathā gatā-). Moreover, W's reading may have been a corruption due to dittography.

V. 2. vīkṣaṇa-: W īkṣaṇa-.

3. -āpagāyāḥ: L and P have -gayāḥ; W has -gāyā (sic), which confirms J's emendation -gāyāḥ, as given here.

4. atho: W tato.

10. praṇayena: J (after Gawroński 1919, p.61) here emends praṇatena; this is possible, but not sufficiently justified by the ms. readings (L praṇayena, P praṇayaina).

13. anyamanaskam: J's (after C) emendation for ms. (P only) ayiyāsunyam. The ms. seems to suggest a reading like ayiyāsuṃ tam, which would be appropriate but metrically incorrect.

15. kleśānukūlaṃ viṣayātmakaṃ ca: The ms. (P only) is very corrupt here: kleśākūlānvikhayāssa(?)taś ca. I have accepted J's emendation, though it is far from certain. Cf. his notes (text and tr.); and also Hultzsch 1918, p.123, suggesting viṣayān gataṃ ca.

22. vartamānaḥ: Ms. (P only) has -naṃ, which is possible; but J emends -naḥ on the basis of the similar passage in BC IX.37, and this is likely to be correct.

24. 'vidyāratir: J. reads vidyāratir, and translates d "to take delight in intellectual knowledge is the most grievous of all pleasures," citing (tr. notes) similar denunciations of vidyā in the Bṛhadāraṇyaka and Īśā

Upaniṣads. But certainly more contextually relevant is the positive sense of vidyā in vidyāvihārābhimataṃ vihāraṃ in verse 20, immediately above; cf. also savidyaṃ in verse 31, and ramate...sajjanaḥ...vidyayā in VIII.26. Thus 'vidyā (i.e. avidyā) (as in C) is almost certainly the intended reading here.

30. naiṣyanti naddhasya: The mss. here read naiṣyānti nighnasya. It would be easy enough to read naiṣyanti nighnasya, except that this would make no sense in the context; for nighna, as noted by J elsewhere (XIII.33, tr. notes; BC p.lxxix, note 2) means 'helpless' (avaśa). He therefore emends no kṣāntinighnasya ("the man endowed with patience"), though conceding (text notes) that "The emendation of b is unsatisfactory." I prefer to make the necessary emendation in the following word, changing nighnasya to naddhasya, which would be more appropriate with reference to varma; but this emendation is obviously also tentative.

37. saṃvignavit te: The mss. here are unclear: I saṃvinnaci(vi?)tte, P saṃvignacitte. J reads saṃvinnavit te and suggests taking saṃvinna as =saṃvid 'satisfaction' (text notes; cf. also text notes on XIII.39). But it seems better here (though it goes against the general rule) to adopt saṃvigna from P. This is indicated by the frequent use of saṃ-√vij and its derivatives, especi-

ally saṃvigna, in BC to describe the state of mind of one who has become 'disturbed' by a realization of the transient nature of worldly life, and is thus receptive to the Buddhist dharma. Cf. BC III.4, saṃvignacetā/ s /, IV.55, samaṃ vignena dhīreṇa...cetasā; and also III.34-6, IV.89-90.

44. yadi: J (tr. notes) proposes reading yadā here, but this is not necessary. The word is to be taken with the preceding phrase in pāda c.

VI. 1. tadā babhāse: It is not certain whether this, rather than tadābabhāse, was the author's intended reading; A uses both babhāse (IV.4, VI.37, etc.) and ābabhāse (IV.21).

5. sapādukaivārdhavilambapādā: As in C (sapādukaivārddha-); J emends sapādukaikā-. The mss. (L sapādukaivā /perhaps originally -kā-/rddha-; P sapādukaivarddhi-) are uncertain, but strongly suggest C's reading. J's emendation (after Gawroński 1919, p.63) is unnecessary, and his tr., "her feet half hanging out of her slippers," does not accurately render his emended text; ekārdha meaning 'half' hardly seems idiomatic. The text as indicated by the mss. in fact makes better sense; see tr. and notes below.

7. prasakteva: J emends prasaktaiva, evidently feeling that iva is too weak in the context; but this is not sufficient grounds for emendation.

8. vaḍabhī-: As in mss.; J emends valabhī-. But vaḍabhī is well attested in epic and classical Sanskrit (cf. MW, s.v.), so there is no need to emend. (Cf. notes on laḍitaṃ, IV.27.)

15. tathā hi: J emends tathāpi, following Gawroński

(1919, p.64), who says "hi-hi cannot be possibly correct." On the contrary, the repetition of hi is intentional, for stylistic effect; note that in the same half-verse, the words syāt and na are also repeated. (Also note that the phrases tathā hi and yadi tasya hi syāt are repeated in the next two verses respectively.) Moreover, the emendation tathāpi does not suit the context, and J's tr., "for apart from that," is both forced and inaccurate; while tathā hi fits perfectly. The second hi is to be taken as a simple emphatic or expletive particle, as frequently used by A (e.g. VI.33, XII.42).[4]

17. anṛtād: J's emendation for ms. (P only) anutaddhi, certainly correct.

18. sevā-: Ms. (P only) has levā-. C emends lekhā-; J (after Gawroński 1919, p.64) has sevā- in the text, but restores lekhā- in "Errata and Corrigenda." Also possible is lepā- (cf. IV.26, 36), which is paleographically a little better; but sevā- is suggested by the context and by the parallel of siṣeviṣus in IV.12.

20. tāṃ: Ms. (P only) has tā; the emendation is grammatically necessary. Perhaps we should emend sabāṣpāṃ as well (cf. VI.6).

21. paśyasi: This is Hultzsch's (1918, p.124) emendation for ms. (P only)-rsyasi. J reads yāsy ati-. I prefer Hultzsch's emendation (J's text note, q.v., notwithstanding), as closer to the ms.; only 2 akṣaras are changed, whereas J's reading changes 3.

22. doṣato gāḥ: J's emendation (after Gawroński 1919, p. 64) for ms. (P only) doṣam āgāḥ. As the expression doṣato √gam is well attested in epic and Buddhist Sanskrit (cf. BC VIII.49, tr. note; and BHSG 7.47, on 'predicative ablative'; and below, Ch.VI,C3), I tentatively accept the emendation. Paleographically, though, I have reservations; diacritic ā and o are easily confused in Newari script, but m for t is less likely.

24. digdhābhihatā: J's emendation for ms. (P only) damvā- (or dagdhā-), undoubtedly correct. Cf. BC V.1, hṛdaye siṃha ivātidigdhaviddhaḥ.

27. vibhūṣaṇaśrīṃ nihitāṃ prakoṣṭhe: Thus emended by Hultzsch (1918,p.125), for ms. (P only)-śrīnihitāpratoṣve (?). J emends -śrīnihite prakoṣṭhe, taking prakoṣṭhe as accusative dual neuter of prakoṣṭha, a masculine noun, which he admits is "curious" (tr. notes; cf. BC p.lxix). Emending the text on the basis of an unrecorded gender form is dubious,to say the least. Hultzsch's emendation, besides the obvious and necessary prakoṣṭhe for the meaningless pratoṣve, involves only the addition

two
of anusvāras, which is the least objectionable kind of emendation.[5] Indeed, note that the exact same emendation is necessary and obvious in the first half of this verse, where the ms. (P only) has gunāś and dīrgha[6]; and in many other places as well, e.g. VI.20, noted above.

text
29. -pattrau: J has -patrau; but thus corrected in "Errata and Corrigenda."

32. līlāḥ: Both mss. have līḍāḥ, and it is tempting to retain this reading, especially in view of the similar and better attested cases of laḍita (IV.27; cf. text note), vaḍabhī (VI.8), and vyāḍa (XIV.29). Indeed, -līḍa- (ifc) is attested in BHS (D, s.v.); but only once, so that it may be only a scribal variant. (Cf. Ch.VI,B2b.) I have therefore tentatively emended th usual Sanskrit form, but with the reservation that the ms. reading could possibly be original. (See also notes on tr., below.)

33. -darī guheva: As corrected by J in his tr. notes, for -darīguheva in text.

36. tām anu dahyamānāḥ: It is also possible to read (as C) tām anudahyamānāḥ. Cf. Hultzsch 1918, p.125.

49. abhimukhaṃ: Ms. (P only) has abhimukṣe (for -mukhe). J, after Hultzsch (1918, p.125) emends -mukhī. But -mukhaṃ

is grammatically acceptable and paleographically more likely.

Colophon. ~~saṣṭhaḥ: Ms. (P only) has saṣṭamaḥ (sic); J emends saṣṭaḥ (which is also incorrect).~~

ṣaṣṭhamaḥ: Ms. (P only) has ṣaṣṭamaḥ; J emends ṣaṣṭaḥ, which is incorrect (for ṣaṣṭhaḥ) and perhaps unnecessary as well. The form ṣaṣṭhama (or at least the feminine ṣaṣṭhamī) is recorded; see PW and MW s.v. Most likely, the original reading was ṣaṣṭhamaḥ, ~~corrupted~~ misspelled ~~as a variation~~ as ṣaṣṭamaḥ (a common error, due to confusion with ṣaṣṭa, 'sixth').

Translation

IV.1. But even as the Sage (Buddha) was preaching the Law there (in Kapilavāstu), and his kinsmen (the Śākyas) were turning to that Law, Nanda was playing with his beloved in his palace, caring only for love.

2. For that worthy lover stayed with his beloved like a cakravāka bird with ~~its~~ his mate. With her at his side, he did not think of the God of Wealth, or the King of the Gods; how much less of the Law!

3. And She was ~~thus called~~ known by three ~~different~~ names: Sundarī, 'The Beautiful,' for her loveliness and beauty; Māninī, 'The Proud,' for her strong will and pride; and Bhāminī, 'The Shining One,' for her glory and lustre.

4. ~~That~~ The woman was a lotus pond; her smiles were the swans, her eyes ~~were~~ the bees, and her full breasts ~~were~~ the high-rising lotus buds. And she shone all the more with Nanda, ~~who was~~ the sun ~~for he~~ that arose in his (Solar) line as the sun rises from dawn's mountain.

5. ~~And by~~ with her extremely charming beauty and her ~~move-ments~~ graceful ~~appropriate~~ to that beauty, in the world of mortals then Sundarī was the (most) beautiful among women; and Nanda was (the handsomest) among men.

6. She was like a goddess wandering in the heavenly gardens ~~of Indra~~; and Nanda was the ~~bringer of joy to~~ delight of his family. It seemed as if the Creator of Beings had

made them ~~as~~ something lesser than the gods, but greater than mortals.

7. If Nanda had not found Sundarí, or if she ~~with her~~ arched brows ~~were~~ not ~~with~~ him, then surely that couple in separation would ~~not~~ have ~~been so beautiful~~, like the night ~~and the moon without each other~~.

8. Like the very emblem of the God of Love and his wife Pleasure, like the very nest of delight and joy, like the very ~~vessel~~ of arousal and satisfaction, that couple played together, blinded by the intoxication (of their love).

9. With their eyes fixed intently on each other, their hearts captivated by each other's words, and their ~~body paste~~ rubbed off in each other's embrace, the couple took (everything) from each other.

10. Playing together deeply in love, like a centaur and a centauress atop a mountain cataract, the two of them ~~crowed~~ as if they were trying to outdo each other with their beauty.

11. By increasing each other's passion, the couple brought pleasure to each other; and by ~~playful~~ blows (?) in their intervals of rest, they aroused each other ~~sportively~~.

12. Then he set about adorning his beloved, but only out of a desire to serve her, not to ornament her,

for she was already adorned by her own beauty, so that it was she who adorned her adornments.

13. Then ~~she put~~ putting her mirror in his hand ~~and~~ she said to her lover, "Hold this before me while I put on my make-up"; and so he held it.

14. Then ~~looking~~ as she looked at her husband's mustache, she copied it with her make-up (on her own face). But Nanda intentionally clouded up the mirror with his breath.

15. She laughed inwardly at her husband's playful tricks and ~~naughtiness~~ roguishness; but she pretended to be angry with him, and knitted her brow in a frown.

16. Then with her lazy drunken left hand she threw the lotus from her ear onto his shoulder ~~with her left hand, lazy with intoxication~~, and ~~she rubbed~~ transferred the ~~same~~ designs (from her face) onto his as he squinted his eyes.

17. Then Nanda bowed his head in feigned fear at his beloved's lotus-like feet, ~~which were~~ bound with quivering anklets, ~~and whose toes shone~~ their toes shining brighter with their shimmering nails.

18. As he sought her favor with his head peeping out from under the flowers strewn on the golden bedstead, he then looked to his beloved like a nāga-tree which had fallen in the wind under the burden of its ~~flowers~~ blossoms onto its golden railing.

19. With her necklaces tossed up from her breasts, she

embraced him with her arms and ~~lifted~~ him up. Then with her earrings swinging across her face, she laughed out loud, "Look what I've made of you!"

20. Then she finished the make-up on her cheek, ~~where~~ for the designs were (still) wet; and all the while she kept looking into her husband's face as he held the mirror in his hand.

21. Her face looked like a lotus then: the designs were the water-~~grass~~ weeds, her rosy lips ~~were~~ the bright red tips (of the petals), and her long flitting eyes ~~were~~ the bees alighting.

22. Then holding the mirror reverently, as it was the witness to her decoration, Nanda watched the face of his playful beloved, peeking at her make-up with a sideways glance.

23. As Nanda watched his beloved's face, ~~whereon~~ the edges of ~~the~~ her make-up ~~were~~ rubbed off by her (swinging) earrings like a lotus (leaf) nibbled by a duck, he ~~was all the more a delight to her~~. (brought him all the more love and delight for Sundara)

24. And ~~then~~, while Nanda was ~~thus~~ so enjoying himself inside his palace, ~~which was~~ like a ~~sky-chariot~~ flying palace of the gods, the Tathāgata entered that mansion to ~~seek~~ beg alms, as his begging hour had arrived.

25. He stood in his brother's house just as he would in any other's, with face cast down and without any feeling of affection. But ~~due to the negligence of the servants,~~ the servants did not notice him, so that

he got nothing for alms, and set forth again ~~from there~~.

26. For one of them was grinding ~~anointment~~ unguents, while another woman was perfuming clothes. Others were ~~preparing the equipment for~~ drawing up the bath, while yet others were weaving fragrant garlands.

27. So none of the young women ~~there~~ in ~~the~~ house saw the Buddha, as they were carrying out their master's ~~commands, which were pleasant in accordance with~~ happy suited to his playful mood; or rather, this must have been the Buddha's intention.

28. But one of them cast her eyes ~~toward~~ upon the window as she stood there on the balcony, and ~~she~~ saw the Sugata coming out (of the mansion) like the blazing sun from ~~inside~~ coming a cloud.

29. ~~Because she knew~~ Recalling her master's reverence for him, ~~compelled~~ and ~~because of~~ feeling compelled by her own devotion to the Worthy One, as ~~befitted his venerability~~, she went before Nanda, (indicating) her desire to speak; and with his permission then she said this:

30. "I ~~am afraid that~~ fear the revered Teacher has ~~entered~~ blessed our house ~~as a favor to us~~; but getting no alms, nor greetings, nor a seat, he is going ~~back again~~ away again (from here) as if from an ~~empty forest~~ barren wilderness."

31. Upon hearing that the Great Seer had entered his house and left again without a proper reception, (Nanda)

trembled with his ~~many-colored~~ bright ornaments, garments, and garlands like a wishing-tree shaken by the wind.

32. Then joining his hands like a lotus at his ~~brow~~ forehead, he begged leave of his beloved: "I must go to ~~make obeisance to~~ bow before the Teacher; please give me your consent for this."

33. Trembling, she embraced him as a vine shaken by the wind embraces a śāla-tree. Then staring at him with her tremulous eyes swimming with tears, she sighed long, and spoke:

34. "It would not be right for me to prevent you from (obeying) the Law, when you wish to go and see the Teacher. Go, my lord, ~~and~~ but come back as fast as you can, before this make-up (on my face) is dry.

35. ~~But~~ And if you take too long, I will inflict a ~~heavy~~ severe punishment on you. As you sleep I will awaken you again and again with my breasts, and then I will not speak to you.

36. But if you do come back quickly, before my make-up is dry, ~~then~~ I will embrace you in my arms, which will still be wet with ~~anointment~~ unguents, and bare of ornaments."

37. As she ~~clung~~ embraced him and spoke to him thus with trembling voice, he set off (saying) "I will do as you say; now let me go, angry one, before my Teacher is gone too far."

38. Then she released him with her arms ~~which~~ that were (smeared) with sandal paste that rubbed off from her breasts, but not with her heart; and he took off his clothes which were appropriate for love, and dressed himself suitably for receiving a guest.

39. She contemplated her departing lover with eyes fixed, set and empty in contemplation; she was like a doe watching her wandering buck, with ~~her~~ wondering face ~~perplexed~~, ~~her~~ ears pricked high, and the grass ~~falling~~ dropping from her mouth.

40. ~~Nanda,~~ His heart seized by a desire to see the Sage, Nanda rushed off to leave. But he moved off slowly, watching her with his eyes turned back, like an elephant watching his playful mate.

41. ~~Looking at Sundarī, who~~ With her slender waist and heavy breasts and hips, Sundarī was like a golden cleft in a mountainside; looking at her Nanda was not more satiated by his sidelong glances than ~~as~~ if he were drinking water with one hand.

42. His reverence for the Buddha pulled him one way, while his love for his wife pulled him back. In his indecision he could neither stay nor go, like a royal goose ~~swimming in~~ floating on the waves.

43. But when he passed ~~out of~~ from her sight, she ran down from the mansion; and when he heard the tinkling of her anklets, he hung back again, seized at the heart.

44. Held back by love's passion and dragged on by his love for the Law, he moved on with difficulty, ~~as he was~~ pulled around like a raft running against the stream of a river.

45. Then he set out with the broadest of strides, (wondering) "~~May~~ Could it be that the Teacher has not gone away yet?; and ~~may~~ could it ~~yet~~ be that I can yet embrace ~~her, who is so dear to me for~~ my beloved, whom I love her special charms, while her make-up is still wet?"

46. Then he saw on the path ~~the~~ Him of the Ten Powers, the Ten-Powered One, who was free of pride even in his father's city, ~~(but) who~~ (though) he ~~was~~ was honored as the Tathāgata. ~~He~~ he was moving along slowly as he was ~~being~~ worshipped all around, like Indra's flag in a procession.

So ends "The Wife's Demand," Canto Four of the Great Poem Nanda the Handsome.

V.1. Then the Śākyas, dressed ~~their wealth~~ each/his means according to, dismounted from their horses, chariots, and elephants, while the merchants came out of their great shops; and all ~~paid their obeisance~~ bowed in deep devotion before the Great Sage.

2. After ~~paying obeisance to~~ bowing before Him, some followed him for a time, while others returned to their affairs; and some remained in their own houses, folding their hands as they gazed upon Him.

3. Then the Buddha forged his way with difficulty through ~~that~~ the great flood of devoted ~~people~~ es there on the royal road, ~~which was~~ like the flood of a river at the ~~coming~~ onset of the rains.

4. With all those mighty men flocking together on the road to worship the Tathāgata, Nanda could not ~~make obeisance to~~ bow before him then; but he took delight in the Teacher's ~~glorification.~~ exaltation.

5. The Sugata then ~~wanted~~ wished to be rid of his own followers on the road, and to ~~hold onto~~ retain the devotion of those whose minds were on other things; and so, ~~as he wanted~~ in order to ~~catch~~ capture Nanda as he was turning homewards, He turned off onto another path.

6. Then He whose mind is clear and who knows the true path entered a clear path. Nanda went before him and

bowed to ~~that~~ the Foremost ~~being~~ One who is freed of pleasures.

7. ~~With~~ His shoulder respectfully covered with his shawl, his body bent forward, his eyes fixed upward and his hands folded below, he spoke these words haltingly, even as he walked slowly onwards:

8. "I was on the balcony when I heard that Your Reverence had ~~entered to favor me~~ blessed me by entering, and so I have come to you in haste, cursing my house for its great size.

9. So please, O ~~Beloved~~ kindly of the ~~Good~~ Favored, favor me by passing your mealtime there, Best of Mendicants, ~~as a favor to me~~. For see, the sun is now approaching the middle of the sky, as if to remind us of the time."

10. ~~When~~ As (Nanda) thus spoke ~~so~~ affectionately to him, his eyes uplifted with love and ~~honor~~ respect, the Sugata ~~made a~~ gesture ~~so that he understood~~ to make him understand that He felt no need ~~to~~ of food. ~~eat.~~

11. After ~~making his obeisance~~ bowing to the Sage, he ~~then~~ turned his mind to going home. But as a ~~favor to him~~, the Sugata, with eyes like lotus petals, ~~gave~~ blessed him by giving him His begging bowl.

12. Then he bent forward and received with lotus-like hands, better suited for taking a bow, the begging bowl (pātra) of that unequalled Vessel (pātra), who gave it for the result it would produce in this world.

13. Turning his back to Him, Nanda could see from a distance that the Sugata was ~~indifferent~~ disinterested and was thinking of something else. Even though he had the begging bowl in hand, he wanted to go home, and began to exit from that path while ~~watching~~ keeping his eye on the Sage.

14. When out of his love for his wife Nanda still wished to go home, even with the bowl in his hand, the Sage ~~confused~~ bewildered him by blocking the end of the road.

15. For He saw that Nanda's wisdom, the seed of liberation, was weak, the defilement of his sins strong, and that he was fond of sins and full of things of the senses; and so He drew him back.

16. There are Two sorts of defilement ~~are known~~, and likewise ~~there are~~ two ways of cleansing them: the self-reliant way for those who have a strong internal impulse, and the way of external reliance for those who depend on outside causes.

17. He who has a strong internal impulse is liberated merely by being set on the path; but he whose mind must be directed by external causes attains liberation only with great effort, and ~~with~~ by the aid of others.

18. And Nanda was such a one, whose mind had to be directed by external causes; whomever he betook himself to, he ~~became totally devoted to~~ devoted himself to totally. Therefore did the Sage direct

this effort toward him, ~~wishing~~ in order to rescue him from the mire of affection.

19. Moving slowly and with difficulty, Nanda followed the Teacher against his will, thinking all the while of his wife's face with its restless watchful eyes and makeup still wet.

20. Then the Sage led him who was so fond of garlands and necklaces and who suffered the attacks of ~~the~~ spring's ~~season~~ month to the monastery which shatters the pleasures of women, ~~and~~ the ~~is~~ renowned ~~as the~~ pleasure ground of wisdom.

21. Then looking on him for a moment and seeing him so depressed, the Master of Compassion ~~had pity on~~ felt compassion for him. He touched his head with his wheel-marked hand and spoke these words to him:

22. "~~My dear~~, Friend, turn your mind toward peace before voracious Death approaches; for Death lingers here ~~in~~ on every ~~stage~~ turn, and strikes one down with ~~all kinds of~~ every all its weapons.

23. Restrain your fickle mind from the pleasures of love, which are shared, dream-like, and unreal; for people can no more get enough of love than a fire fanned by the wind can get enough of oblations.

24. The treasure of faith is the finest of treasures; the taste of wisdom is the most satisfying of tastes. Spiritual

pleasure is the greatest of pleasures; ~~and~~ but delight in ignorance is the most harmful of delights.

25. He who says what is ~~helpful~~ beneficial is the truest of friends; ~~the~~ striving for dharma is the finest of efforts; and working for the sake of knowledge is the best of ~~actions~~ activities. What's the use of making yourself a slave to the senses?

26. Choose then the pleasure of peace, which is certain, everlasting, and auspicious, which is free of fear, worry, and grief, and which neither depends on others nor can be taken away by them. What's the use of suffering evil for the sake of things of the senses?

27. For people in this world, There is no ruin ~~for people~~ like old age; there is no evil ~~in the world~~ like disease; and There is no terror on the earth like death, And yet, these three can never be avoided.

28. There is no ~~fetter~~ chain like love; there is no flood as devastating as desire; and There is no fire like the fire of passion; Were it not for these three, happiness would be yours.

29. Separation from loved ones is inevitable, ~~and~~ so grief must ~~necessarily~~ inevitably be experienced. ~~Even~~ The other kingly sages too (like you) went mad with grief and helplessly went astray.

30. Therefore put on the armor of wisdom; for the arrows

of grief will not strike one who is (so) girded. Then kindle your spiritual power to burn up the great snare of existence, as you would kindle a small fire to burn up a huge heap of grass.

31. Just as ~~no~~ a man who holds magic herbs in his hand and knows (their use) never is bitten by a snake, so too he who is indifferent and has overcome the delusions of the world is not bitten by the serpent of grief.

32. Practicing yoga and knowing the truth, one feels no fear at the moment of death; just as a warrior ~~who desires~~ seeking victory feels no fear on the battle field when he puts on armor, bears a strong bow, and is trained in weapons.

33. When he was ~~thus~~ So addressed by the Tathāgata who ~~is~~ shows compassion~~ate~~ to all creatures, Nanda spoke out bravely to the Sugata, "So be it"; but within his heart he despaired.

34. Then the benevolent Great Seer, ~~desiring~~ seeking to uplift him from his delusion, perceived him to be fit to receive the doctrine; and so he said, "Ānanda, cause Nanda to renounce the world ~~in order to~~ that he may find peace."

35. Then the Sage of Videha said to Nanda, who was crying ~~in his heart~~ within, "Come"; but Nanda approached him slowly and said, "I will not renounce the world."

36. ~~When~~ Upon hearing that this was Nanda's intention, the Sage of Videha informed the Buddha of it. When the Great Sage ~~heard~~ learned from him ~~also~~ too that he felt this way, he said this to Nanda:

37. "O you who have not taken control of yourself! When I, your elder brother, have renounced the world, and our brothers have renounced it after me; and when you have seen that your householder kinsmen have taken the vow--has your mind then come to understand those who are ~~disturbed~~ perturbed, or has it not?

38. Don't you remember those ~~royal~~ kingly sages who happily went to the forest? ~~Wishing only~~ In their desire for peace, they spat out their desires, and ~~thus~~ so were no longer attached to those wretched cravings.

39. You have seen the many evils involved in living at home, and learned of the refuge to be gained by renouncing it. But still you are not of a mind to leave your home; you are like a man who won't leave his plague-ridden country, though he will surely die there.

40. Why are you so intent on wandering in the wilderness of saṃsāra that you won't take the auspicious path (even) when you are set right on it, like a merchant who has gotten lost from his caravan?

41. ~~He~~ One who would ~~be~~ remain heedless while the whole world is ablaze with the fire of Death, ~~whose~~ with its flames ~~are~~ of disease and age, is like a man who in his foolishness would lie in bed and refuse to leave while his house was burning all around him.

42. ~~The deluded one who~~ He who in his delusion rejoices while Death stands by with noose in hand is as pathetic as a drunken man condemned to death, who laughs and raves as he is led to the gallows.

43. When kings and family men have gone, still go, and will continue to go, leaving behind their families and households, how can you still cling to these fleeting loved ones?

44. I see no kind of pleasure which does not turn into sorrow. Therefore, as one ought not have attachment to anything, (so too) one ought not grieve at its loss.

45. Therefore, ~~my dear~~ friend, if you have a mind to cut through the ~~net~~ snare of suffering, know the world to be unstable and illusory like ~~the~~ a magician's bag of tricks, and abandon that mass of delusion that you call your dear ones.

46. It is better to eat food which is unpleasant but good for you, than that which is sweet but has ~~bad~~ ill effects. This is why I am setting you on the auspicious holy path, distasteful though it is to you.

47. Just as a baby's nursemaid would grab him and pull a lump of dirt from his mouth, so have I told you the truth, harsh as it is, for your own good, in order to ~~pull out~~ extract the thorn of love.

48. And as a doctor takes hold of a patient and gives him medicine he doesn't want, so have I told you this, which is unpleasant but good for you, as a ~~favor~~ blessing to you.

49. So while this lucky moment lasts, before Death comes, and while your youth ~~ful condition is~~ makes you fit for the practice of yoga, turn now your mind to the supreme good."

50. When the benevolent and compassionate Leader had spoken thus to him, Nanda said, "My Lord, I will do everything you say, just as you command."

51. Then the Sage of Videha (Ānanda) took him and led him away, embracing him as he struggled along, ~~Then he~~ and ~~adorated his~~ removed the beautiful hair from his umbrella-shaped head, while his eyes overflowed with tears.

52. His tearful face was bent over then ~~as~~ while his hair was being shorn, ~~he~~ looked like a lotus in a lake which is ~~so~~ soaked with rain water so that the top of its stalk is bent down.

53. Then Nanda, ~~wearing a~~ in his robe dyed with the juice ~~from~~ of a tree, was ~~depressed~~ showcased ~~like~~ as a newly captured elephant. He

looked like the full moon entering the dark fortnight, bathed in the glow of the rising sun as the night wanes.

So ends "Nanda is Made to Renounce the World," Canto Five of the Great Poem Nanda the Handsome.

VI.1. Then, when her husband had been taken away by his reverence (for the Buddha) and her joy had been taken away and turned into beautiful sorrow, Sundarī remained in the same place atop the mansion; but she no longer seemed as beautiful ~~shone then like the same beautiful~~ as Sundarī.

2. As she awaited her husband's return, she pressed against the windows with her breasts, and hung ~~down~~ from the top of the mansion as she stared at the gate, ~~with~~ her earrings ~~hanging~~ rolling down across her face.

3. With her necklaces hanging down and her braided chains trembling, the lady looked from the palace like the fairest of heavenly maidens, watching her beloved who had fallen from their flying ~~chariot~~ palace when (the power of) his austerities had been used up.

4. As she stood there, suspecting that her husband had gone elsewhere (than to see the Buddha), the brow of her face ~~was perspiring~~ perspired with nervous exhaustion, her make-up ~~was~~ dried up ~~by~~ in her (hot) sighs, and her eyes trembled with worry.

5. Then, exhausted from standing so long, she fell onto the bed even as she stood there; and she lay across it with her necklaces scattered about, her sandals still on, and her feet half hanging off.

6. Then one of the women there, unable to bear seeing her so tearful and miserable, suddenly burst out herself

in tears and made a clatter with her feet (as she ran down) the palace steps.

7. ~~As soon as she heard~~ Your hearing her clatter on the steps, (Sundarī) jumped up quickly; thinking that her beloved had returned, she seemed to be ~~seized by love~~ overcome with happiness, and rejoiced.

8. Frightening away the pigeons who nested in the eaves with the tinkling of her anklets, she rushed to the entrance of the stairway, not noticing in her excitement that the edge of her shawl was slipping down.

9. But seeing that woman, she sighed again in disappointment and went back to the bed. In an instant, her face grew pale and she ceased to glow, like the sky when winter comes and the moon grows pale.

10. Depressed at not seeing her husband and burning with desire and anger, she sat with her head in her hand and ~~swam~~ plunged into the river of grief ~~with~~ and swam its waters of sorrow.

11. Her face which rivalled the lotus, when set in her hand which was red as a (lotus-) bud, looked like one lotus bent over another, ~~which is~~ its own reflection in the water.

12. Being a woman, she thought all sorts of things about her husband, although he had shown his affection

and was kind to her; not realizing the truth, that he had taken refuge in the Law, she imagined all sorts of things, and lamented in all different ways.

13. "'I'll come back before your make-up is dry'-- so he promised me. How can it be that my beloved, who used to hold his promises so dear, has today become a breaker of his promises?

14. Whence comes this unprecented change in that good and noble man, so compassionate, always fearful of me, and so kind? Has he ceased to love me of his own accord, (or) was it something I did?

15. ~~Surely~~ The heart of my beloved, ~~who is~~ so ~~fond of~~ dear to love and so ~~dear~~ loving to me, must no longer care for me ~~have ceased to love me~~; for if indeed he still loved me, surely he would have saved my soul and not failed to return.

16. Therefore he must have seen another, better than me in beauty and charm; for after falsely consoling me, he has gone off and left me, ~~whom~~ so attached and faithful to him.

17. ~~That~~ The devotion to the Buddha that he proclaimed was but a pretext for him to leave me; for if he really felt such faith in the Sage, he would fear such a monstrous lie like awful death itself.

18. He held this mirror for me ~~in order~~ to serve me when I was adorning myself, (but) his mind was on someone

else. If now he is holding it for that other person--
I bow to him, with his fickle affections!

19. Women who do not want to feel such grief should ~~not~~ never
trust in men. How could he have shown such regard for
me before, and drop me now in a moment, as if I were
just anyone?"

20. Separated from her beloved, this she said, and
more; and she suspected other things ~~about~~ of him as well.
Then a woman came running up to the palace (in a flurry), and tearfully
spoke these words to her:

21. "Your beloved never did you wrong, young and hand-
some as he is, ~~and endowed~~ even with his fortune and charm and
high birth. You judge him wrongly; you are confused.

22. ~~My lady~~ Mistress, do not think ill of your ~~husband~~ master, who is so
loving and beloved of you, and so worthy of your love.
He knows no other woman than you, as a cakravāka bird
knows none other than his mate.

23. But I have heard that he has been initiated by his
brother, the noble Tathāgata, ~~while~~ his face ~~was~~ wet with
tears; for he (still) desires to dwell at home for your
sake, and wishes to live only in order to please you."

24. ~~Then~~ Upon hearing that news about her husband, (Sundarī)
jumped up suddenly, trembling. She flung up her arms
and screamed out loud, like a she-elephant pierced at
the heart by a poisoned arrow.

25. Her eyes were red and angry ~~looking~~ from crying,

and her slender body shook with grief; she fell and her necklaces broke and scattered, like a mango tree falling under the burden of its fruit.

26. Wearing a lotus-colored garment, her face like a lotus, and her eyes as long as lotus leaves, she ~~was~~ looked like a fallen Lakṣmī, the Lotus Goddess, without her lotus; and she withered like a lotus garland in the sun.

27. Recalling over and over her husband's ~~good qualities~~ charms, she sighed long, and grew faint, and ~~She~~ waved around the beautiful ornaments fixed on her forearm(s) and fingertip(s).

28. ~~Saying~~ Crying "I have no use for ornaments now," she threw them away all around her. Then she fell on the ground without her ornaments, looking like a vine stripped of its ~~clusters of flowers~~ flower-efflorescences.

29. She embraced her mirror with the golden handle, ~~saying~~ thinking "My husband held this"; then, as if in anger, she roughly rubbed off her cheeks the designs which she had applied with such care.

30. As she moaned piteously like a cakravākī bird whose mate has been struck down by ~~(a blow from)~~ a hawk's wing-tip, she seemed to be vying with the pigeons in the palace, ~~whose~~ their throats ~~were~~ vibrantly ~~which~~ cooing.

31. Though she slept on a costly bed with a golden frame and legs, ~~which was~~ covered with ~~many colored~~ bright soft spreads

and decorated with beryl and diamonds, still she tossed and turned and found no rest.

32. Looking at her husband's ornaments, his clothes, and his vīṇā and other playthings, she was plunged into darkness and shrieked out loud, sinking down as if she were stuck in a swamp.

33. Sundarī, her stomach trembling with (heavy) sighs, was like a cave whose mouth had been blasted by a thunderbolt; burning in her heart with the fire of grief, she seemed then to have lost her mind.

34. She wept and faded, she wailed and fainted, she paced and stood, she raved and fell silent; she roared her anger, she ripped her garlands, she raked her face, and she rent her clothes.

35. Hearing that bright-toothed lady weeping uncontrollably, the women (of the house) were sorely troubled. They climbed up to the palace from the inner chambers like centauresses climbing a mountainside in distress.

36. With their sad faces moistened with tears, they looked like lotus-ponds creepers whose lotuses are soaked with rain as they sat down around her according to their rank and confidence, suffering in sympathy with her.

37. Encircled by the women atop the mansion, that slender beauty, emaciated with worry, looked like the crescent moon surrounded by lightning flashes in an autumn cloud.

38. Then the eldest of them, and the (most) eloquent and dear to Sundarī, embraced her around the back, and wiping away her tears spoke these words:

39. "It is ~~not at all~~ in no way appropriate for you, the wife of a ~~royal~~ (king's) sage, to grieve for your husband who has taken refuge in the Law; for in the Ikṣvāku line the ascetics' forests are an eagerly awaited inheritance.

40. You know of the wives of the mighty Śākyas, ~~who, as a rule,~~ most of whom went off to seek liberation; their houses were to them like ascetics' forests, ~~as~~ when they took on themselves the vow of chastity just as (they had previously taken on that of) love.

41. If your husband has been stolen by another woman, superior(to you) in beauty and virtue, then do let your tears flow. For what proud, beautiful, and virtuous woman would not weep, ~~when~~ if her heart was thus broken?

42. Or if-- God forbid!-- some disaster has befallen him, then your tears are ~~fitting~~ called for. For there is no greater sorrow than this for a noble woman whose husband is her god.

43. But if he is now ~~joy~~blissfully happy, quite well, successful, and freed of desire; ~~and~~ if he has come to the Law without encountering any disasters, why then, O Deluded One, do you weep? ~~on~~ This is an occasion for joy!

44. Although she spoke to her lovingly in ~~these~~ and many other ~~terms~~ words, (Sundarī) could not gain control of herself at all. Then another woman spoke lovingly to her ~~affectionately (these~~ with words.

comforting to her heart and appropriate to the situation:

45. "I tell you the truth, of which I am quite sure: you will see your beloved come back to you very soon. He will not stay there without you, any more than the body of a creature ~~can~~ could remain without its consciousness.

46. He would not be happy even in the lap of luxury, if you were not there at his side; but even if the harshest troubles were to befall him, he would feel no pain as long as he could see you.

47. Be happy, stop your weeping; protect your eyes from shedding these hot tears. Such is his devotion and love for you, that he will find no pleasure in the Law for missing you.

48. ~~It may be that~~ Perhaps you think he will not take off the monk's robe ~~after having~~ once he has put it on, because of his nobility and principles; but really, what fault is there in taking it off again when he longs for his home, since he did not put it on of his own accord?"

49. **As the young woman thus consoled her,** Sundarī, whose heart had been taken away by her lover, went into the palace (surrounded by her servants) as Rambhā went of old to earth, surrounded by the celestial maidens, in search of Dramiḍa.

So ends "The Wife's Lament," Canto Six of the Great Poem Nanda the Handsome.

Notes to the Translation

IV.3 sundarī...māninī...bhāminī: Evidently these are pet names or upapadas, like Nanda's upapada 'Sundara' (II. 58), to which the first of the three corresponds. Elsewhere in the poem, the heroine is referred to only as Sundarī. In the Pali versions of the story, Nanda's beloved is called Janapadakalyāṇī Nandā, Rūpanandā, or Sundarī Nandā (see Malalasekera, ss.vv.). The latter, of course, corresponds perfectly to Sundara Nanda, and was probably the name that A had in mind.

Gawroński (1922, p.9) suggests that the words bhāminī and māninī were interchanged, which is possible, and if correct would explain the mānena in pāda c. But with this change pāda b would read stambhena garveṇa ca bhāminī, which is not very satisfactory. In any case, the text of this verse seems to be defective. The three names are anomalous, and the verse as a whole has little to do with the context, except to introduce the heroine as 'Sundarī'; but this is also accomplished by verse 5. Can this be an interpolated verse? (Cf. footnote 3).

4. svakuloditena: J (text and tr. notes, after Gawroński 1922, pp.9-10) seems to be right in taking svakula- as having a double sense, denoting the solar dynasty with reference to Nanda, and the dawn mountain with reference to the sun. Although, as he admits (tr. notes), taking kula as meaning udayādri is "a little doubtful," this interpretation

is supported by two passages with the same image in BC describing the Buddha: sa bālārka ivodayasthaḥ (II.20), and nṛsūryo yathodayasyopari bālasūryaḥ (X.15). The reference to the solar descent is ~~is~~ paralleled in ādityapūrvaṃ vipulaṃ kulaṃ te (BC X.23). Warder's tr., "risen like his own family," is inaccurate.

5. sā sundarī strīṣu: J translates "Sundarī had no peer among women," which seems too free. Cf. the same pun on sundarī in VI.1. Here, sundarī (as the adjective '(most) beautiful') must be taken as referring to Nanda as well, with an implied change of gender, though ~~this hardly seems good form~~ the usage is a little loose. The exact text and sense of this verse thus remain uncertain, but no better emendation than J's presents itself.

8. kandarparatyor...pramodanandyor...praharṣatuṣṭyor: Note the parallelism of the three pairs, each consisting of a dvandva compound of a masculine and a feminine noun, paralleling the dvandva , or 'couple' (pāda d) of Nanda and Sundarī.

9. jahāra: J translates "attracted each other," which does not adequately render the full sense of the verb in this context.

10. girinirjharasthau: The (implied) correspondent to this part of the simile is the high balcony of the mansion on which Nanda and Sundarī were standing (cf. IV.1,

VI.1). Weller's suspicion about the authenticity of this verse on the grounds that this phrase has no correspondent is thus unjustified. (Cf. footnote 3).

12. mṛjā: A frequently uses mṛjā in the sense of 'adornment, ornamentation'(IX.26; BC VIII.21, IX.8; otherwise in XI.38). This sense is not given in the dictionaries.

15. bhavec: This is a good example of the optative with preterite sense (cf. text notes above), common in BHS (G 32.85ff.) and other forms of "vernacular Sanskrit" (Salomon 1981, pp.98-9, and below, Ch.VI, C5).

16. pattrāṅgulim...tām eva vinirdudhāva: J translates pattrāṅgulim as "stick of paint"; Warder, "the finger which had the film of cosmetic on it." Neither is correct; pattrāṅguli only means 'facial decorations' (Amarakośa II.6.122, pattralekhā pattrāṅgulir ime same). The interpretation of the whole phrase thus turns on the sense of the verb vinirdudhāva, which also occurs, in the same form, in VI.27 and XVII.26. In those passages it means 'waved around' and 'scattered' respectively. In the present context, it must have the slightly different but clearly related sense of 'rubbed off onto.' (Cf. the remarks by Charpentier, pp.117-8.) The point of the verse is to parallel the action of verse 14; there, Sundarī put Nanda's mustache on her own face, while here she puts her make-up on his. These actions symbolize the lovers' intimacy almost to the point of

exchanging their very identities. (Cf. the similar motif in IV.9.)

18.-vedyām: Cf. J's text and tr. notes.

19. jahāsa coccair mukhena sācīkṛtakuṇḍalena: Cf. BC IV.39, pīnavalgustanī /cf.SN IV.4 pīnastana-/ kāciddhāsaghūrṇitakuṇḍalā / uccair avājahāsainaṃ...

20. tamālapattra-: A design on the face; given in Amarakośa (II.6.123) as a synonym of viśeṣaka. It is not, as J translates, the tamāla leaf itself. The designs are so called either because they are made in the shape of a tamāla (Xanthochymus pictorius) leaf (so Vivṛti on Amarakośa , tamālapatrākṛtitvāt), or because they have the color of a tamāla leaf (so Śabdakalpadruma s.v., tamālasya patram iva varṇo'syāstīti).

21. mukham...tāmrādharauṣṭham: Cf. BC IV.31, tāmrādharoṣṭhena mukhena. adharauṣṭha here is a dvandva, literally 'upper and lower lips' (thus Sen p.184). It is so taken by J here, but in the parallel passage in BC he translates 'copper-coloured lower lip.'

22. tadāmaṇḍana-: C reads this as tadā maṇḍana-; but as pointed out by Hultzsch (1918 p.121), ~~it is unlikely to have~~ are unlikely tato and tadā in the same clause. It must be noted, however, that āmaṇḍana is not given in any of the dictionaries (including BHSD; cf. notes on pratimaṇḍite in VI.31,

below). If āmaṇḍana is correct here, it seems to be a hapax legomenon, perhaps formed by analogy with ābharaṇa.

-kekarākṣo: Cf. Kullūka bhaṭṭa on Manusmṛti III.159: 'kekaraḥ iti pāṭhe tiryagdṛṣṭiḥ.

23. -kliṣṭam: J translates 'pressed down', apparently by comparison with the similar verse BC V.53:

maṇikuṇḍaladaṣṭapattralekhaṃ
mukhapadmaṃ vinataṃ tathāparasyāḥ /
śatapattram ivārdhavakranāḍaṃ
sthitakāraṇḍavaghaṭṭitaṃ cakāśe //.

But this is wrong; for in this verse, although the wording is very similar, the point of comparison is different. The woman's face is being compared to a lotus whose stalk is bent by a duck because her face is bent over (vinataṃ) as she watches the Buddha on the street below, not because her make-up is worn off by the jeweled-earrings. In the SN verse, the point of comparison is the make-up, which is eaten away at the edges by her earrings, like a lotus whose edges are nibbled off by a duck. In any case, ghaṭṭita and kliṣṭa are not synonymous.[7]

24. vimānakalpe: J translates "like a palace of the gods"; this does not fully render the pun on the two senses of vimāna. Cf. the same pun in VI.3, where the sense of vimāna as 'celestial sky-chariot' is clear. Celestial vimānas are often described as being many-storied (cf. MW, s.v.) and hence comparable to earthly mansions.

A similar but more explicit comparison is found in BC III.20: vimānir yuvatīkarālaiḥ...viyadvimānair iva sāpsarobhiḥ. (Cf. also BC II.29.)

25. niṣpraṇayaś: J translates "making no request for alms" citing (text notes) "Pali [no reference given] and praṇaya 'a forced levy' in Kauṭilya's Arthaśāstra. But the ordinary sense of praṇaya seems appropriate here (cf. VI.44, BC IV.63, 101, V.40). Schlingloff (p.94) also translates "ohne Affekt." niṣpraṇaya recurs in XVII.61.

27. buddhasya vaiṣā niyataṃ manīṣā: J translates "or so the Buddha certainly thought"; but interpreted this way, the phrase adds little sense to the verse. Rather, the implication is that the Buddha intentionally set up the situation, knowing that he would be ignored, in order to lure Nanda out of the mansion. manīṣā (BC XVIII.66) and manīṣitaṃ (SN V.36) are regularly used by A in the sense of 'intention' rather than 'idea.' Charpentier (p.119) similarly suggests 'wish,' which J accepts in his editorial notes to Charpentier's paper (p.113).

28. payodagarbhād: The primary implied simile is that (the mansion) is like a cloud in its whitish color. A secondary implication is that it is a place of darkness, i.e. ignorance, as opposed to the Buddha, who is likened to the sun as a symbol of (spiritual) illumination. Cf. a similar image in VI.37 harmyatale...iva...śaśāṅkalekhā śaradabhramadhye; also cf. BC VIII.20c-d, gṛhād viniścakramur āśayā striyaḥ śaratpayodād iva vidyutaś calāḥ, and J tr. note thereon;

and BC II.29, X.18.

30. śūnyād araṇyād iva: As in verse 28, the simile implies that the mansion is empty of wisdom as well as of alms, etc.

31. citrābharaṇāmbarasrak: Nanda's beautiful adornments are a symbol of his attachment to the world; his removing them in IV.38 foreshadows his renunciation. The simile here of a tree shaken by the wind suggests Nanda's first doubts and is an ominous symbol of the impending shattering of his worldly happiness. (Cf. notes on IV.33, tr.)

33. vātasamīriteva: Cf. IV.31 dhūta ivānilena; here again the wind is an ominous portent (like our English "winds of change").

35. kucābhyāṃ vibodhayeyaṃ: J translates "I shall... waken you by beating you with my breasts," noting that "the nature of the punishment is intended to hint at the firmness of Sundarī's breasts." It is rather left to the reader's imagination to determine exactly how she will awaken Nanda "with her breasts"; there is nothing to suggest "beating" him.

36. atha: In the sense of '(but) if', characteristic of A's style; cf. VI.42-3, XV.42, 52, XVI.73; also BC VI.35, VII.29, etc.[8]

eṣyasi: Technically, this is the future of √i (not of ā + √i), in the sense of 'return'; cf. MW, s.v.: 'to return (in this sense only fut.)'. So also in eṣyāmi, VI.13; also cf. eṣyati, BC VI.52.

38. **stanodvartita-:** The same phrase as in IV.19, though the context shows that udvartita has a different sense here; more literally, 'passed off from.' The image is meant to suggest the fullness of Sundarī's breasts, such that they rub against her arms as she holds them up to embrace Nanda.

satkārayogyaṃ: Cf. V.7, paṭāvṛtāṃso, describing Nanda's dress when he greets the Buddha. (Cf. also J tr. notes thereon.)

39. sthitoccakarṇā vyapaviddhaśaṣpā ...bhrāntamukhī: The parallelism of the simile of Sundarī and the doe is somewhat obscure. Apparently the three adjectives describing Sundarī's eyes should correspond to the three phrases modifying the doe; thus śūnya- 'empty' corresponds to vyapaviddhaśaṣpā, which implies that the doe's mouth is empty; -sthita- naturally goes with sthitoccakarṇā; and niścalākṣī presumably relates to bhrāntamukhī, though the similarity is not particular close. Cf. also the similar motif in BC VII.5c-d: śaṣpāṇi hitvābhimukhāś ca tasthur mṛgāś calākṣā/ḥ/.

40. ca...ca: Indicates, as often in A, (cf. e.g.IV.24 above), the simultaneity of ~~the~~ the two actions. Here and in the following verses, Nanda is portrayed as being almost literally pulled in opposite directions by his internal conflicts; cf. IV.42 (cakarṣa...ācakarṣa) and 44 (nigṛhyamāṇo...kṛṣyamāṇaḥ...vivartyamānaḥ).

41. chātedarīṃ pīnapayodharorum: J.translates these adjectives with a double meaning, applying to the mountain-cleft as well as to Sundarī; but this strikes me as forced. The implicit correspondent to the mountain in the simile is the mansion. (Cf. note on IV.10, tr.)

kākṣeṇa: On this word see Weller, p.419, note 90, and Charpentier, p.119.

paśyan na tatarpa: Cf. BC X.7, na tatarpa dṛṣṭiḥ.

43. avatatāra: According to J (text notes; cf. also tr.) "Nanda is the subject of avatatāra, not Sundarī who remains on the palace roof (v. VI.1-2)." But this is wrong; for if she stayed standing on the balcony, her anklets would not have tinkled (cf. the same image in VI.6-8; so also Hultzsch 1918, p.122). Moreover, Nanda would not have been out of her sight before he descended from the mansion, as J's interpretation would have it. The intended picture is that after Nanda went out of the mansion and Sundarī could no longer see him, she ran down the stairs after him, and he then heard her anklets. That she is still atop the balcony in VI.1 can be no serious objection to this interpretation; obviously when Nanda was gone she climbed up the stairs again to watch for his return.

45. kramair dīrghatamaiḥ: The idea is that Nanda now finally breaks away, and is running at top speed in order to be able to return to Sundarī as soon as possible.

46. muktamānaṃ pitṛnagare'pi: Cf. IV.25 niṣpraṇayaś ca tasthau bhrātur gṛhe'nyasya gṛhe yathaiva.

anuyāne: Not given in the sense of 'procession' in the dictionaries, but evident from the context here (as J); cf. BC III.12 and I.58 (Hultzsch 1918, p.123).

muktamānaṃ...-abhimānaṃ...vilambamānaṃ...arcyamānaṃ: A "rhyming" verse, characteristic of A. Cf. Sen pp.203-4 (but this example is not noted there).

V.5. svaṃ cāvasaṅgaṃ pathi nirmumukṣur: As noted by J (tr. notes), this pāda (and perhaps pāda b as well) has ~~an intentional~~ the second sense of "wishing to liberate his following on the Path."

8. gṛhasya kakṣyāmahato'bhyasūyan: J tr. "in my anger with (the negligence of) my great household of servants"; but this does not seem to correctly render the sense of kakṣyāmahato, literally 'great with its chambers.' (Cf. BC V.68, gṛha-kakṣyāṃ prathamāṃ.) Nanda's cursing his own house here ~~may be taken as~~ foreshadowing his imminent renunciation.

10. tādṛṅ nimittaṃ, etc.: J tr. "The Blessed One made a sign to show that He felt no need of food," evidently taking sa as referring to sugataś. ~~More likely it~~ It may rather refer to Nanda, who had just invited the Buddha to a meal.

13. ārād: J tr. "suddenly," but the more common sense of 'from a distance' is appropriate to the context, since Nanda is looking back at the Buddha as he moves away.

30. bhavakakṣajālaṃ: Note the pun on jāla as 'snare/heap.' Cf. a similar, three-way pun on the same word in verse 45 below. J here translates simply "existence/a great heap of grass."

36. tasmād api: "From him (Ānanda) ~~also~~ too"; the implication of api is that the Buddha already knew Nanda's true feel-

ings, and was not deceived by his pretended resolve (33, dhṛṣṭaṃ girāntarhṛdayena sīdaṃs). On the Buddha's perception and manipulation of others' feelings, cf. tr. notes, IV.27.

37.(a)jitātman: Note that in XVIII.23, after Nanda's enlightenment, the Buddha addresses him as jitātman.

39. deśaṃ mumurṣor iva sopasargaṃ: J tr. "It is only a man at the point of death who would refuse to leave a plague-stricken country; why imitate him?" This interpretation is explained at some length in his text and tr. notes, but still seems forced. It is simpler to take the phrase as translated here; the absence of api after mumurṣor noted by J (text notes) is hardly decisive.

45. indrajālaṃ...mohajālaṃ...duḥkhajālaṃ: Note the punning on jāla in three different senses. (Cf. notes above on V.30.) J (tr. and notes) suggests taking mohajālaṃ as "snare of delusion" and duḥkhajālaṃ as "mass of suffering"; but the sense of 'snare' or 'net' would seem to be more appropriate to the latter phrase, as the object of the verb chettum.

priyābhidhānaṃ: The compound can be read as priya- or priyā-abhidhānaṃ. J takes it as the latter ("namely your mistress"); cf. also Hultzsch 1918, p.124, citing X.3, bhāryābhidhāne tamasi. priya- in the general sense of 'loved ones' may however be intended here, in view of

the phrase priyeṣv anityeṣu almost immediately preceding (verse 43). (Cf. also putrābhidhānasya manorathasya, BC III.3.)

51. chattranibhasya mūrdhnaḥ: J tr. "the royal umbrella of his head," noting that "The seat of Śrī, the royal fortune, is the royal umbrella; also when his head was shaved, the smooth scalp was like the smooth exterior of an umbrella." ~~Actually~~ Rather, "umbrella-shaped" seems merely to be a stock Buddhist expression for a beautiful, well-formed head; compare chattrākāraśirāḥ or -śīrṣaḥ, used frequently in the Divyāvadāna (p.2 1.26, 58.3, 26.3, etc.) to describe a perfectly formed new-born infant; so that J's remarks about the ~~sym~~bolic value of the umbrella are probably uncalled for.

53. tarukaṣāyaviraktavāsāś: Cf. Vīramitrodaya, Paribhāṣāprakāśa, p.82: kāṣāyavāsāḥ vṛkṣakvāthādiraktavāsāḥ. For virakta (=rakta) in the sense of 'dyed' or 'bleached', cf. the definitions in MW ("discoloured, changed in colour") and PW (especially caus. "färben"). J tr. "dressed in clothes of the mournful colour of ochre-yellow tree-bark." (Cf. also his tr. notes.)

VI.1. na sundarī saiva tadā babhāse: Cf. the ~~same~~ similar turn of phrase in XVII.61, sa eva dhṛtyānya ivābabhāse. Also cf. notes on IV.5, tr.

3. -yoktrakā: J translates "their /the necklaces'/ strings"; this does not seem to be right, though the meaning of yoktraka is uncertain. Cf. BC V.55, vadanenā-kulayoktrakeṇa, and VIII.22, ahārayoktrair muṣitair iva stanaiḥ. The Tibetan rendering of yoktraka (rna ba'i śog dril, V.55b) is no clearer (cf. J tr. note). J takes yoktraka to denote the string portion of the hāra(-yaṣṭi), but this seems unlikely, as the term hāra(-yaṣṭi) itself denotes the entire necklace. According to Chandra in his indices of the names of ornaments in A's works, yoktrahāra is a "rope like necklace (1979, p.117) or a "twisted necklace" (baṭā huā hār, 1965, p.120); he cites no authority for these definitions, but they seem to be based on a comparison with the yoktra of Vedic ritual, which is a braided rope. I have therefore tentatively rendered yoktraka as "braided chain."

vimānād...vimānāt: Cf. notes on IV.24, tr. Cf. also BC II.32, XIV.37, 40 (J's tr.).

4. -niṣpīta-: J's tr. "sucked up" is incorrect; the

reference is to the 'drying up' of the make-up mentioned in IV.36. This word indicates that Nanda has already broken his promise to Sundarī (IV.36-7), so that she now begins to suspect his fidelity.

5. papāta: Note the frequent repetition of various forms of the root pat in this sarga (4 papāta, 7 ut-papāta, 24 utpapāta, 25 papāta, 26 patitā, 28 patitā), reflecting the overall tone of depression and despair. In particular, note the alternation of √pat and ut√pat to suggest the successive raising and dashing of Sundarī's hopes.

Similarly, note the repetition of forms of the roots śaṅk (4 viśaṅkamānā, 7 pariśaṅkamānā, 20 āśaṅkya) and lamb (2 lalambe, 3 vilamba-, 5 -vilamba-), reflecting a similar tone. In general, words indicating downward movement or orientation predominate in VI.

sapādukaiva: The eva here (and in sthitaiva, pāda a), reinforces the suddenness and involuntary character of Sundarī's movements. Gawroński's remark (1919, p.63), which J evidently follows, that one would not expect the poet "to call special attention (eva!) to the fact of her wearing slippers at a moment of distress" entirely misses the point.

6. prāsādasopānatalapraṇādaṃ: J translates "drummed her feet on the stairs," which seems unlikely. Rather, we may understand that the woman made the noise as she ran down the stairs; cf. the same phrase in BC III.15 (prāsāda-sopānatalapraṇādaiḥ), where J translates correctly[9] "the clatter of their steps on the stairs." Cf. also notes on IV.43, tr., above.

rudantī: Formed from √rud as a VI conjugation verb (rudati) rather than II (roditi), which would have as feminine present participle rudatī. Cf. rudantīm below in VI.35; and again in BC IX.26, where J (tr. notes) calls it "grammatically incorrect." ~~This is not so, as~~ But as a matter of fact, √rud VI is well attested ~~form~~ in epic Sanskrit and elsewhere.[10] For a similar instance of epic-type thematization of an athematic root, cf. viśvaset (instead of viśvasyāt) in XV.59, and J's text notes thereon.

7. priyopayānaṃ pariśaṅkamānā: Cf. BC VIII.18, narendra-sūnor upayānaśaṅkinaḥ.

8. trāsayantī vaḍabhīputasthān pārāvatān nūpuranisvanena: Cf. BC III.15, nūpuranisvanaiś ca/vitrāsayantyo gṛhapakṣi-saṅghān.

sopānakukṣiṃ: J translates "the head of the stairway"; but the various senses of kukṣi ('belly,' etc.) all denote some kind of interior enclosed space. Probably here one should envision an enclosed and roofed outside staircase such as is seen in ancient Irdian sculptures; see, for example, Vogel 1910, pl.xx.[11]

(text note)

9. āśu: J takes this word as not literally meaning 'quickly,' noting that it "is often used in epic and Buddhist Sanskrit merely to strengthen the force of the verb."[12] (Cf. also BC VI.64, and p.lxxvi: "āśu is used as an expletive entirely devoid of any suggestion of quickness.") But Edgerton (BHSD, s.v.) disagrees, saying that "there is no reason to assume any āśu except the adj. and adverb quick(ly)." I am inclined to accept Edgerton's view, on the basis of his comprehensive survey of Buddhist Sanskrit texts; **cf. Ch.VI, footnote 6.**

10. dahyamānā: Note the same word repeated below in VI.33 and 36.

12. abhimukhe: Commonly means 'friendly towards', etc., as in J ("devoted"); Gawroński's objection (1919, p.64) and consequent emendation to vimukhe is uncalled for.

vilalāpa tat tat: Cf. VII.12, and BC VIII.60, tat tad vilalāpa.

13. eṣyāmi...vitathapratijñaḥ: The promise (IV.36-7) has already been broken, for Sundarī's make-up has dried (VI.4 and notes on tr.). For eṣyāmi, cf. IV.36, tr. notes.

14. mannityabhīror: Cf. IV.17, bhayān nāma nanāma nandaḥ.

16. satīṃ: J apparently takes this with lagnāṃ as a mere participial form ("who am so attached to him"). This seems weak; it is better to take it in the more specific and contextually relevant sense of 'faithful(wife)'.

17. sopadeśaḥ: I read this as sā + upadeśaḥ, rather than so/°/padeśaḥ (i.e. saḥ + apadeśaḥ). upadeśa in the sense of 'pretext' (i.e. as equivalent to apadeśa[13]) is common enough in classical Sanskrit; e.g. Manusmṛti IX.268, -upadeśaiḥ, where Kullūkabhaṭṭa glosses -vyājena. J notes this sense (text notes), but decides in favor of apadeśa.

prasādo: In the sense of 'faith,' a distinctly Buddhist usage; cf. Hakeda p.158, and BHSD, s.v.

ugrād: J takes this as modifying mṛtyor only; I read it as referring to anṛtād as well.

18. ādarśanam anyacitto: Bhattacharya (1959, p.47) prefers C's text, ādarśam ananyacitto, criticizing J's reading as "more arbitrary and ingenious than tenable." But in fact it is neither; it is simply the readings of the mss., the emendation being C's, not J's. Bhattacharya doubts the reading ādarśanam as "a rare word of rather hypothetical formation" (p.43); but in fact it is attested as a Buddhist word (see BHSD, s.v.; cf. Ch.VI, A5). Bhattacharya's objections may thus be set aside.

namo'stu tasmai calasauhṛdāya: It is better to take tasmai as referring to Nanda (as Sen, pp.184, 194) and calasauhṛdāya as a bahuvrīhi, rather than to translate, as J, "bow to his fickle love." Cf. the similar construction and sarcastic use of namas in XII.15, svargāya tyāgine namaḥ; also BC XI.64, namo makhebhyo.

19. janavat: J takes this as referring to Nanda: "like any low fellow" (cf. also his tr. note). According to strictly Pāṇinean grammar this would be correct (Pāṇini V.1.115 tena tulyaṃ ced vatiḥ). But in the context it seems better to take janavat as referring to Sundarī; and that such a construction is a typical instance of poetic license ("niraṅkuśāḥ kavayaḥ") in Sanskrit is shown by Kumārasambhava II.59 ...manaḥ / śambhor yatadhvam ākraṣṭum ayaskāntena lohavat, whereon Mallinātha, citing the Pāṇini sūtra quoted above, comments vatipratyayo mṛgyaḥ. That A's language is not Paṇinean Sanskrit is obvious enough, though this fact has not always been appropriately taken into consideration; cf., for example, J as quoted here in tr. notes on VI.6 and 25. On the meaning of jana here, cf. Ch.VI, A13. Another example of non-parallel case construction in A is BC IX. 24, tasmāt tam uttāraya nāthahīnaṃ nirāśrayaṃ magnam ivārṇave nauḥ.

20. sambhrāntam āruhya ca tadvimānaṃ: As the following verses (especially 23) will show, this woman has apparently just returned from the town of Kapilavāstu, where she has heard rumors about Nanda's conversion.

21. anyathā: In the sense of 'wrongly,' cf. BC XII.25.

24. pragṛhya: In the sense of 'hold high' (so J, "throwing her arms into the air"), apparently a particularly

Buddhist usage; see Ch.VI, A 18 and cf. BHSD, s.v. pragṛhīta 'high, lofty.' The same phrase, pragṛhya bāhū, is also used in BC VIII.24.

25. -āroṣita-: J (Addenda to tr.; also BC p.lxx) says this is "an incorrect form for ārūṣita"/from √rūṣ 'decorate' etc./. But in fact this form is attested as the participle of the causative of √ruṣ 'get angry', in Harivaṃśa; see MW, s.v. ā-√ruṣ. For the idiom, cf. expressions like "an angry wound" in English. With rodanāroṣitaraktadṛṣṭiḥ, cf. BC VIII.31, roṣapraviraktalocanā; also BC VIII.36, prasaktabāṣpāvilaraktalocanāḥ.

-raktadṛṣṭiḥ...-gātrayaṣṭiḥ...-hārayaṣṭiḥ...cūtayaṣṭiḥ: Another "rhyming" verse, cited by Sen, p.203; cf. IV.46. Also, note the punning on three different senses of yaṣṭi; cf. a similar triple pun on jāla in V.45.

phalātibhārād iva cūtayaṣṭiḥ: The implied point of comparison is that when her necklaces broke the pearls rolled on the ground like mangoes fallen off the tree.

cūtayaṣṭiḥ: The compound apparently can mean either a branch of a mango-tree (thus J tr.), or the tree as a whole (thus Sen p.203). Cf. Kumārasambhava VI.2, Malli-gloss (cūtayaṣṭiḥ cūtaśākhā), and Kale's note thereon. In the present passage, the comparison of Sundarī to an entire tree seems more appropriate. (Cf. the simile of Nanda and a nāga-tree in IV.18.)

26. padmā vipadmā: J takes the primary sense of padmā as 'lotus-coloured', and the reference to the epithet of Lakṣmī as secondary (tr. note); I take it the other way around. The whole phrase is an instance of the figure virodhābhāsa (oxymoron), similar to that noted by J in VII.2 (tr. note); cf. also vivṛto gupto in XIII.11. For parallels to padmā vipadmā, cf. J tr. notes and Gawroński 1922, pp.16-7.

28. na bhūṣaṇārtho mama sampratīti: Because Sundarī is now in effect a widow, her husband having become a monk. (Cf. J tr. note on IV.36.)

30. śyenāgrapakṣakṣatacakravākā: J translates "when its mate has had the tip of its wing broken by a hawk"; this would be correct if the compound were constructed śyenakṣatāgrapakṣacakravākā. As it stands, however, the agrapakṣa should be taken as that of the śyena, not of the cakravāka.[14] For the same motif, cf. VII.17 and BC VIII.60.

31. -pratimaṇḍite: A characteristically Buddhist word; see Ch.VI, A19, and BHSD, s.v. pratimaṇḍaya; also pratimaṇḍana.

rukmāṅgapāde: J translates "which...had golden feet," omitting aṅga (cf. also his text note). Actually, aṅga should be taken in a dvandva relationship with pāda, as is clearly shown by the parallel passage in BC I.17, kanakojjvalāṅge vaiḍūryapāde śayane. Cf. also BC VIII.58,

śayane hiraṇmaye.

na śarma lebhe: According to J (text on IX.50 note), "an epic tag." The phrase also occurs in VIII.13, and BC III.39 (not noted here by J) and V.1.

32. līlāḥ: līlā (or līḍā?) in a concrete sense of 'play-thing', or perhaps here 'musical instrument' (J translates "diversions") is unusual; I can find no parallel.

34. ruroda mamlau, etc.: The entire verse is a masterful, ~~almost archetypal~~ specimen of the interweaving of sound and sense which is the ideal of Sanskrit poetry. The first half consists of eight verbs in the perfect tense, while the second half has four phonetically similar verbs (also in the perfect) with four phonetically similar objects. (Cf. Speyer, pp.128-9). In the first half, each two verbs form an opposing pair of actions, illustrating the inconstancy and confusion of Sundarī's state of mind. The first verb of each pair represents a manic action ("wept," "wailed," etc.), the second a depressed one ("faded", "fainted," etc.). The common character of every second verb is underscored by their alliterative similarities: ruroda / virurāva, babhrāma / vilalāpa on the one hand, and mamlau / jaglau, tasthau / dadhyau on the other. In the second half of the verse, Sundarī's four actions are all of a similarly violent character, which is reinforced by the phonetic unity of the verbs (with an alternating pattern of verbs with and without the prefix vi-; cakāra /

vicakāra / cakarta / vicakarṣa) and of the nouns, which are all disyllabic with the metrical pattern - ⏑, and end with anusvāra.

For a similar, but less ornate construction, cf. BC VIII.70, ruroda dadhyau vilalāpa cāsakṛt; also cf. BC VI.68 (Speyer p.129).

35. cārudantīṃ: J's tr. "beauteous one" is insufficient.

rudantīṃ: Cf. notes on VI.6, tr.

tām anu dahyamānāḥ: J takes tām anu (see notes on text, above) with nililyire (tr. "sat down beside her"), noting a secondary sense with reference to dahyamānāḥ in tr. note. I take the phrase as being intended to modify both actions simultaneously, and translate accordingly.

36. bāṣpeṇa tāḥ klinnaviṣaṇṇavaktrā varṣeṇa padminyaḥ ivārdrapadmāḥ: Cf. BC VIII.71, mahāravindair iva vṛṣṭi-tāḍitair mukhaiḥ sabāṣpair vanitāḥ.

37. śaradabhramadhye: Cf. notes on IV.28, tr.

40. prāyeṇa: J takes this as referring to striyas, the wives who "for the most part...treat their homes as groves of asceticism." I think, rather, that it should be taken with the Śākyas who "as a rule", or "generally" (but not always) renounced the householder's life for the forests.

41. anyayā rūpaguṇādhikatvāt: This refers to Sundarī's suspicions in VI.16, rūpeṇa bhāvena ca madviśiṣṭā, etc.

42. atha: Here again, '(or) if,' as in IV.36; and in the following verse.

43. vyasanāny adṛṣṭvā / vītaspṛho: These phrases rule out the possibilities mentioned in the two preceding verses.

46. aṅke'pi lakṣmyā: As noticed by J (tr. note), this phrase has a secondary sense "even in the lap of Lakṃsī"; this can be taken as referring to Sundarī's jealous suspicions (VI.16 etc.). The same expression (lakṣmyaṅkamadhye) occurs in BC IX.19, where it is clear that it does in fact correspond to the English idiom "lap of luxury" (so too in J tr.).

47. taptāśrumokṣāt parirakṣa cakṣuḥ: Cf. rodanāroṣita-raktadṛṣṭiḥ in VI.25.

yas tasya bhāvas tvayi yaś ca rāgo: This construction of a series of relative adjectival pronouns in the nominative without a corresponding correlative is peculiar to A's style; cf. XI.54 and BC VII.57 (cf. J tr. note), XIII.59. It may be a variety of the BHS nominativus pendens; see Ch.VI, C1.

48. syād: In the sense of "it may be that," "you may think that," evidently a particularly Buddhist idiom; see Ch.VI, A31.

kulasattva-: That J is correct in taking this as a dvandva (rather than a genitive tatpuruṣa) is confirmed

by **sattvasya vṛttasya** kulasyacaiva in BC XI.56 (twice).

anātmanā: Cf. VI.23 (netrajalārdravaktraḥ), and V.51-3.

49. dramiḍam: As noted by J (text note), the story of Kambhā and Dramiḍa is otherwise unknown. Dramiḍa (= Draviḍa; cf. Gawroński 1922, pp.8-9, and Vaiśramaṇa = Vaiśravaṇa in IV.2) is mentioned as a nāga king in the Mahāmayūrī and Mahāvyutpatti (see BHSD s.v. for references), but no further information is provided by those texts.

Footnotes to Ch.II

[1]It must be noted, on the other hand, that in some cases W offers new readings which are quite unexpectedly different from those of the previously known text; see for example text notes below on IV.42, 43, and 45. These variants involve the use of different words, and in most of these cases there is no solid ground for determining whether the Central Asian or the Nepali text is correct (Weller p.415). The occurrence of such unpredictable lexical variations, however, does not alter the fact that where previous scholars tried to emend morphological features of the text, W consistently proves them wrong.

[2]As noted above (Preface and Ch.I, footnote 9), Law's Bengali and Matsunami's Japanese translations have not been consulted. Several of the verses in sargas IV and VI are also translated in Sen and Schlingloff, passim.

[3]After this W has an additional verse, which is an obvious interpolation (Weller p.421).

The numbers of the verses of sarga IV in W are two lower than those of the Nepali mss. (e.g. the first verse appearing in W is numbered 37, but corresponds to 39 of the Nepali text). This suggests (Weller pp.422-3) that two verses

in the preceding portion of IV in the Nepali recension might have been interpolated. Weller proposes that IV.10 may have been one of them, but this is unjustified; see my notes on the tr. I would point to verses 3, 8, and 11 as possibly spurious, as they are repetitive and add little to the text; but, like Weller, I can find no convincing objective grounds to positively identify any non-genuine verses.

[4]Cf. the similar construction with tathā hi in the following verse, as introducing a presumptive explanation for someone's actions; and in BC VIII.62 (note that here J himself has reconstructed the hi).

[5]prakoṣṭhe and karāgre must then be taken as locative singular, in place of the expected dual; but they may be explained as distributive in sense, i.e. "on (each of) her forearms" etc., a common enough idiomatic usage in Sanskrit.

[6]These emendations are not noted in the text, according to the principle enunciated above that obvious corrections of minor scribal errors are not listed. Cf. J's variants for details.

[7]Another similar verse is SN X.38:

kāsāṃ cid āsāṃ vadanāni rejur
vanāntarebhyaś calakuṇḍalāni /
vyāviddhaparṇebhya ivākarebhyaḥ
padmāni kāraṇḍavaghaṭṭitāni //

Here again, however, the similar wording and imagery should not be taken to determine the tr. of IV.23. Moreover, the word kāraṇḍava here is an uncertain emendation.

[8]This sense is not given in MW. It is in Böhtlingk and Roth (definition 5) and Apte (definition 3).

[9]Except that prāsāda- is omitted from the tr.

[10]The very same form rudantīm also occurs, coincidentally, in a passage from Bhāsa's Dūtavākya cited by Weller (p.419, footnote 90) in a different context. Cf. Ch.VI, B7b.

[11]Vogel (1910, p.136) describes this as "a covered road," but this does not seem to be correct.

[12]J cites here only Manusmṛti IV.171 (neither epic nor

Buddhist Sanskrit!) for āśu as expletive; and while he is right that the sense of 'quickly' does not seem to fit the context well there, it should be noted that Kullūka-bhaṭṭa nevertheless glosses śīghram.

[13]This etymologically unusual interchange is perhaps to be attributed to a phonetic confusion between apa- and upa-. Cf. the case of apekṣā 'regard for' vs. upekṣā 'neglect,' which have the exact opposite sense of what would be expected etymologically.

[14]However, it should be noted that A does sometimes arrange his compounds in a non-standard order; e.g. bodhyaṅgaśitāttaśastra in XVII.24, and ugradhṛtāyudha in BC XI.18 (cf. BC, tr.int. p.lxxvii); so that J's interpretation ~~is not necessarily wrong~~ may be correct.